HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

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HOLLYWOOD'S MAD PARADE

Pre-Natal Murder of L. A. Television With Bad Exhibits by Fog-Beaters

Los Angeles, Aug. 31.

Amateurish television demonstrations by local stores is killing interest of the public hereabouts in the new entertainment device.

Several stores have demonstrated long distance sight-and-sound with the aid of motion pictures, there being no television transmitter on the Coast. Results are very unsatisfactory with the television showing little more than a blur of scratches.

Receiving and transmission sets are in the same room. Demonstrators explain this is the only way they can demonstrate the device due to lack of regular broadcasting

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CHAMP LOW PAY FOR ACTORS—$10 AND $25

As far as known publicly the lowest salaries ever paid to legits in New York shows is on record at the Provincetown Playhouse. Some colored players will receive from $10 to $25 weekly.

This is a mixed show. If able to make the grade and move uptown, better biz will boost the salary list.

The show opens Sept. 15.

THE COMMON PEOPLE

Swagger Bunch of Newport Crying Over Them and $44,500 Loss

Newport, R. I., Aug. 31.

Casino theatre has lost $44,500 in the five years of its existence. It was founded as a means of affording stage plays for the millionaire summer residents. Faced with not being opened next season, the directors are blaming the common people of Newport for the loss, charging them with failure to patronize the stock company. Admission has ranged from $1 to $5.

William H. Vanderbilt is president of the theatre company. He has appointed a committee to seek support of Newport year-around residents. They will be given an opportunity to purchase stock in the enterprise. Continuance of the theatre next summer depends on the result of this canvass.

The theatre is a swanky spot, especially at the opening performances every Tuesday night when social registerites are hosts at large box parties.

WIRING POLICE SCHOOL

Although sound equipment is admittedly out for crime detection and professional police use, the New York Police Department will be the first to give its candidates visual education.

Police school is being wired by Western Electric for the purpose of impressing in a few film maneuvers what is claimed to have been taking weeks to accomplish by text book.

Nickel Face Lift

The nickel has had its face lifted.

Ferinstance:

A 5c cigar; a nickel shine, 5c sandwiches; half-cantaloupe or a hunk of watermelon for a jitney.

STAGE HANDS ARE BEST PAID

In several of the new Columbia wheel burlesque shows this season the highest salaried members will be the two traveling stage hands at $100 each, weekly.

The traveling musical director will receive $90 weekly.

But the actors will get the billing.

All will be on the stage for 14 performances weekly, each 2½ hours long.

Pressagents' $500 Tap For Right Publicity on In-Wrong Divorcees

Hollywood, Aug. 31.

Newest publicty racket is lobbying for prospective divorcees. Operating the sideline are a couple of ex-newspaper men who charge $500 for getting the first and favorable story into the newspapers.

Boys don't touch the picture divorce trade for that crowd is wise to publicity. The otherwise unpublicized femme mob form their stock-in-trade, planning to get first into the papers with a favorable story so they'll be able later to maneuver a better alimony break.

P. a's do their business through lawyers specializing in divorces.

The p. a. duo are now on the lists of several divorce lawyers. They are often called in to do their stuff when the attorney figures he has a hard nut to crack alimony-wise.

Costly Bronx Cheers

The Bronx cheer is costing sound newsreels around $17,000 yearly.

Dan Daugherty of Fox-Hearst, estimates that 20% of all negative exposed on crowds has to be edited out because the mike has picked up the royal razz.

Kids are the worst offenders, says Daugherty.

ONLY IN CALIF. CAN IT HAPPEN

Competitive Hermits and Roses for Men—Tonsil Shoppes and Dog Beauty Parlors—Post-Steerage Yachtsmen and Plough-Horse Poloists

AND NOBODY CARES

By Abel Green

Hollywood, Aug. 31.

For they do such things,
And they say such things,
Only in Hollywood.

Such as the following, which could happen only in Hollywood:

Tonsil shoppes.

Mr. and Mrs. Jos Doakes, who want to meet newspaper people, issue a joint invitation that the Doakes and Mr. and Mrs. John P. Medbury "request the pleasure of your company at a tea," with the Medburys first learning of this when they themselves receive an invita-

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A FIRED USHER COMES BACK FOR REVENGE

Minneapolis, Aug. 31.

A couple years ago Jay Edgerton was an usher for Publix, first at the Lyric here and then at the Strand, St. Paul.

After a while Publix let him out because he didn't usher to suit. He drifted into newspaper work, finally became general assignment man on the "Journal" here and showing real literary ability.

When Merle Potter, "Journal" drama editor, went on his vacation to the northern Minnesota woods last week, Edgerton was delegated to pinch hit for him as film critic.

What Edgerton said about Paramount's pride and joy, "An American Tragedy," in the Sunday film column of the "Journal" two days after the picure opened at the Minnesota, ace Publix house here, following a tremendous exploitation and advertising campaign, was aplenty.

Hotel's Come-On

New Haven, Aug. 31.

A New York hotel is advertising in local papers a special buy along the combination ticket idea.

For $20.80 the customer gets room and bath for three days plus a choice of any three features (shows, cabarets, bus trips, etc.) from a list of 10 possibilities.

Champ Suing City of U. S. Is Cincy; They Sue Just to Get Witness Fees

Cincinnati, Aug. 31.

The suingest town in the country! That's the claim made for Cincy by theatre men who have operated houses from coast to coast. According to them, a theatre here needs a defense attorney more than it does a box office and manager, and just as much as a circus or carnival needs a fixer.

America's old home town for beer, limburger and hiccups also had a rep for turning out suits and cloaks. Now the suds and cloaks have washed away, and it's just suits: the kind that are patterned in courts. The gag is no longer whether Heine keeps the draft pipes

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In Burlesque

Girls in a Columbia Wheel burlesque show were informed they must have their costumes ready this week.

Show does not open until Oct. 5. By that time say the girls they will be starved so thin the costumes won't fit.

WHAT BEER CAN DO FOR TRADE

Of 3,600 breweries in the U. S., but 93 are now open.

Breweries may be averaged when under way at 300 employees to a plant. With the 3,600 breweries in operation as before the prohibition

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Landlady Complains Of Actor Who Stalled His Bill for 4 Years

Provincetown, Mass., Aug. 31.

Accused of failing to pay his board bill for four years, Richard McIntyre, actor with the Wharf Players, was arraigned in district court on complaint of Mrs. Jessie D. Wolff.

Counsel said the actor wanted to pay the bill but preferred to leave the matter to the discretion of the court. Judge continued the case and recommended that McIntyre make a settlement.

L. A. Rain So Unusual Pigeons Cause Accident

Los Angeles, Aug. 31.

Enroute to Radio studio, Victor Schertzinger was painfully cut about the head by glass from his windshield when he drove through a flock of pigeons.

Pigeons were confused by sudden rain squalls and flew into the car's path.

Pow Wow Pro Rata

Tama, Ia., Aug. 31.

Was the annual pow-wow of the Mesquakie Indian tribe a success?

Gate amounted to $3,241 with attendance at 6,800. Net was $2,900 with about $20 to each Indian participant. Enough left to start the 1932 pow-wow.

The pow-wow is getting bigger and better as the years roll on, for attendance. Same old stuff, but younger generation liking it.

ROADHOUSE BALLYHOO FOR RADIO CAR TRADE

Culver City, Aug. 31.

Announcements worked into the late evening dance music programs from the Cotton Club, through station KFVD, are directed especially at radio-equipped automobiles.

Roadhouse hopes that the asphalt vagabonds will be wondering where to go.

ROLL YOUR OWN

Detroit Notices Growing Tendency Among Younger

Detroit, Aug. 31.

Whether due to depression or current prices, roll your own cigarets are becoming more popular than ever before in local memories.

What has induced this is unknown but the younger generation is taking to it strongly.

A local company is making an automatic cigaret roller selling at 50c. Demand for these is hitting craze proportions.

Could Biz Be Worse?

Minneapolis, Aug. 31.

Business so bad at the Grand theatre, Nashwauk, Minn., B. A. Edelstein, prop., packed and quit town, abandoning the showhouse.

Now the town has an abandoned theatre on its hands, with nobody willing to adopt it.

Edelstein's whereabouts are unknown.

CIRCUS' CHURCH DINNER

Uniontown, Pa., Aug. 31.

Mrs. A. C. Hagan, local society woman, was hostess to 60 performers and officials of the Downie Brothers Circus, which showed here, at a dinner served in the basement of the First Methodist church.

Mrs. Hagan is a member of the Circus Fans' Association of America.

Screen Writers Jubilant Over Fox Order for Publicity Build-Up

Hollywood, Aug. 31.

Writers under contract to the studios are jubilant over an order issued by Winfield Sheehan, at Fox, to play up writers for whatever value can be gotten out of their names.

Sheehan called the Fox publicity staff in, stating his own and all other studios were losing what might be made a valuable asset by limiting publicity for the writers to the big names; few of whom contribute more than one or two stories to the screen. The standard writers, he believes, can be made a source of box office draw if they are exploited to the public, just as a picture by some directors excites public interest because it is a picture done by a man who has produced hits in the past.

Orders were issued that the contract writers be given the same build up in the public prints as is given the magazine writers and novelists who are widely exploited in the newspapers while the contract men are limited to brief mention in the trade press. Sheehan believes a following can be built for the adaptors that will have a cash value to the b.o.

Commencing with Edmund Burke, adaptor of "Bad Girl," all Fox publicity men will give build-ups to the men who, perhaps even more than the authors, are responsible for the screen successes.

Writers regard this as the best break ever given them and believe that other studios will follow the new Fox policy.

U Rewriting "Virgin" In Hope of Bow Okay

Hollywood, Aug. 31.

Universal is making changes in the script of "Impatient Virgin" suggested by Clara Bow. Gladys Lehman is rewriting.

If it is okay after completed, Miss Bow will make up her mind about signing with U. It's the first time in the redhead's career that she has had any say on a story.

Elevated Extra

Hollywood, Aug. 31.

Recently an extra for Howard Hughes in "Scarface," and replacing Lola Lane as the lead in retakes on "Sky Devil," Ann Dvorak now has a contract from Hughes. She will play leads.

William Boyd (legit) replaces Sidney Tober in "Devil's" retakes.

Bancroft Regains 'Window'

Hollywood, Aug. 31.

William Boyd (legit) and Kay Francis have been shifted from "Through the Window," at Paramount to "Heart Is Young." Latter is a novel bought from May Edginton.

Switch returns "Window" to George Bancroft, from whom it was taken for the team.

Arthur Wheeling It

Harry Arthur leaves for the Coast around Sept. 15 by automobile. He will stop enroute to inspect various spots. Due out there Oct. 15.

Irving Barry, Arthur's secretary, will accompany.

Laemmle Coming Home

Carl Laemmle and party, including Jack Ross and Dave Bader, sail from Southampton Sept. 4 on the Europa to return to the States.

After a brief stopover in New York, Universal's president will go to the coast.

"Do something! Don't explain why you couldn't do it—do it!"

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

The Studio Idea

Hollywood, Aug. 31.

Trailers heralding James Dunn, lead in Fox's "Bad Girl," describe him as "a combination of Jimmy Walker, the Prince of Wales and Lindbergh." At Grauman's Chinese, during the stay of "Transalantic," with "Bad Girl" following, this superlative advance ballyhoo was roundly razzed.

As part of the studio's intensive buildup for Dunn it requested Fox-West Coast to lay it on thick also in the theatre exploitation, although this trailer is a studio blurb.

CANTOR ON AIR AND STAGE–$4,000-$7,500

Slated to arrive in New York by the end of the week, details will be completed for the appearance of Eddie Cantor in three different and distinct engagements, two in theatres and one on the air.

They are a series of seven Sunday broadcasts for Chase & Sanborn coffee people; week at the Paramount, Brooklyn, scheduled for Sept. 18, and an engagement at the RKO Palace, starting Oct. 31 with holdover likelihood.

Cantor goes on the NBC hookup for the coffee concern at a reported $4,000 for each period starting Sunday, Sept. 14, under plans worked out.

For the stage dates $7,500 or above is mentioned, but otherwise salary not reported set.

While in New York Cantor may also make a guest appearance at the Heywood Broun musical current at the Cohan, with United Artists going ahead on those arrangements.

The comedian, under contract to Sam Goldwyn, still has that Florenz Ziegfeld musical on the fire to follow. He had to cancel his proposed boat trip east through the canal in view of new stage and radio developments.

INDIES OFFER HUGHES $15,000 FOR "PEOPLE"

Hollywood, Aug. 31.

Couple of indies would like to do "Queer People," despite Howard Hughes' abandonment of its production. They offer Hughes the $15,000 he paid Carroll and Garett Graham for the screen rights.

Hughes would be interested at around $50,000, which would still be a loss as it has cost him around 60 grand on story preparation, etc.

Nina Mae-Ford Sterling Are Due at WB Sept. 10

Nina Mae McKinney, colored, returns to the Warner coast studio Sept. 10 for "Safe in Hell." Miss McKinney was on the coast earlier in the summer for the same production.

Ford Sterling, now working in the east for Paramount, is also due on the Warner lot Sept. 10 for Marilyn Miller's "Her Majesty's Love."

Vanderbilt's W. E. Wire, Forced by World Pact

Western Electric will wire the Vanderbilt theatre for Tobis, the inter-territorial pact preventing Tobis from placing its own equipment in house. Theatre will open Sept. 18.

Agreement calls for Tobis occupancy of the house for five years. "The Brothers Karamazov" (Terra), based on the Russian novel, will be the first picture.

Madge Evans in "Greeks"

Hollywood, Aug. 31.

Madge Evans replaces Carole Lombard, ill, in "Greeks Had a Word for It."

Necessitates reshooting by Samuel Goldwyn of the first two days' work.

WILL MAHONEY
in Earl Carroll's "Vanities"

N. Y. "Telegraph" said: "Will Mahoney performed with bewildering skill his exciting trick of dancing on a xylophone, and acted with poise and what I took, and hope, to be inward revolt against the situations and lines into which the sketches precipitated him."

Direction
RALPH G. FARNUM
1560 Broadway

DIETS OUT AS PRESS STUFF

Hollywood, Aug. 31.

So many squawks from women who have tried to reduce, using diets printed in fan mags and supposed to be the favorite food routines of picture stars has caused studio press departments to lay off publishing the reducing menus.

For some time the diet gag has been the favorite of studio p.a's when needing a story. Fan mags usually went for them, as the stories furnished info on who had to keep down the waistline.

Then the fans started trying the diets of their favs, only to find that what reduced one person increased the weight of others.

Reducing Big

Letters came to the studios claiming the menus were a fake. Result is that the p.a's have banned all the reducing yarns to save trouble.

About the only reducing stories that go out now are those pertaining to exercise. Press agents know that few of the fans will go for the vigorous treatment, and consequently won't squawk.

Another angle to the exercising is that the femme stars usually pose for the accompanying photographs in gym suits, and these pictures are easier to plant than those of her nibs eating grapefruit.

Sale's $5,000 Per

Hollywood, Aug. '1.

Chic Sale, on the strength of his performance in Warners' "Star Witness," got a new deal via Leo Morrison with Warners for three pictures a year for two years. First picture minimum guarantee calls for $20,000, i.e. four weeks at $5,000 a week with pro rata for overtime.

The other five pictures are optional at $6,500 weekly, same four-week minimum. Sale may fill in with anything theatrical except pix during the layoff.

Edna Ferber's "Old Man Minick" is Sale's first starting Dec. 1.

Harlan Thompson's 10-Yr. Old Boy, Is Dead in K. C.

Kansas City, Aug. 31.

Charles Thompson, 10-year-old son of Harlan Thompson, playwright, died Saturday (29) in Research hospital, following an operation for intestinal obstruction.

The boy has been visiting his grandparents here.

Thompson, formerly on the local "Star's" staff, is here, having made the trip by plane when the lad's illness developed.

Hanlon, Heyburn at Fox

Hollywood, Aug. 31.

Weldon Heyburn and Bert Hanlon, two new Fox contract people, arrived at the studio over the week-end. Both engaged in New York.

Heyburn, from legit, came in Saturday (29) and Hanlon, talk comedian, arrived yesterday (30).

No assignment for either yet.

Tallulah Says Satisfaction Is the Ultimate and the Play's the Thing

For her screen career Tallulah Bankhead's motto is "the play's the thing." The story of vehicle is far more important in the final result than any star's personal appeal, appearance or personality, she believes. And if possible in her pictures, she does not want to find it necessary to trade upon her personality.

Although this is done rather consistently by stars and pictures as a medium, with close ups, focusing of attention, etc., she thinks it wiser to avoid it. From her stage experience she knows that she has carried poor plays, but this involves too much struggle and effort for the star. And particularly for the screen she thinks that a good story is paramount.

Unfortunately, in the nature of the thing, any vehicle for a star, any story catering to and dominated by one character, is not likely to be as good material as any other well-rounded or complete play or script. So all in all it is a problem.

Has Much to Learn

Aside from this, Tallulah is anxious to be a screen type and to photograph beautifully. In order to do this she has many things to learn about picture technique. She has to learn to look languishing, to move more slowly, to do many things to set her face off on the screen that are not natural to her. She has to learn to "mug," as this is important in talkers as well as in silent pictures. And she thinks she is learning.

It was very difficult for her in her first picture because she was not familiar with the screen medium. She considers her first, "Tarnished Lady," a fluke. She thought it would be far better than it was. The script, which she approved, read far better than it acted, everything possible was done for her, but a player has to know and understand what he or she is doing, personally. Her screen appearance has made her ultra critical, she is pulling herself to pieces and almost fears that she could never be satisfied with anything but perfection.

Likes Film Work

As she likes picture work a good deal better than stage work, she is very glad to absolutely know that her second picture is far better than the first and her third, which she is now making, best of all. She knows this because she is feeling at home in the work now.

To find herself or to place herself as a screen personality is no easy task. She finds it difficult to sell herself with languishing, artificial airs, or to be simperingly affected or mawkish is absolutely impossible. Just what one must do to bring appeal or warmth to the screen must be learned.

However, never in her life has Miss Bankhead been absolutely satisfied with anything she did, and she is glad. Satisfaction she imagines must be the end of everything.

M. D.'s P. A.

Hollywood, Aug. 31.

Even doctors have press agents here.

A femme star taken ill with slight attack of ptomaine poisoning was diagnosed by her physician as a possible appendicitis patient. Yarn went in the afternoon editions to that effect.

That evening the doctor's p. a. was at the offices of the morning papers trying to peddle pictures of the medico.

The threatened operation didn't eventuate of course.

Wampas Will Refuse Fox Men's Resignations

Hollywood, Aug. 31.

Wampas meeting Sept. 8 will be to present baby stars to the members and vote on resignation of 12 Fox-affiliated members who withdrew when the p. a.'s refused to elect a Fox candidate.

Present outlook is that the Wampas will refuse to accept the bow-outs because of lack of plausible explanations.

Madge Bellamy's Chance

Madge Bellamy, out of talkers since "Mother Knows Best," made by Fox when sound was still a novelty, may come back through Metro.

That company made a test of her last week.

Olin Howland's 1st

Hollywood, Aug. 31.

Olin Howland, comic and artist, was put on a five-year contract by Fox. It's his initial picture try.

Howland goes into "Over the Hill."

SAILINGS

Sept. 5 (Paris to New York) William Klein, William Phillips, Dove Bader, Jack Rose (Europa).

Sept. 5 (London to New York) Carl Laemmle (Europa).

Sept. 5 (Galveston to Paris), Al Swindells (Mexique).

Sept. 3 (Paris to New York) Bill Deegan, Sophie Tucker, Rene Racover (Ile de France).

Sept. 2 (London to New York) Naughton and Gold (Majestic).

Sept. 2 (New York to Paris) Laudy Lawrence (Paris).

Aug. 31 (Los Angeles to New York), Mrs. Gabe Yorke and children (California).

Aug. 31 (Paris to New York) Lily Damita, Nathan Burkan, Louis Bernstein (Bremen).

Aug. 30 (Paris to New York) Madge Kennedy (France).

Aug. 30 (Berlin to New York), Alexander Granach (Bremen).

Aug. 29 (Paris to New York) Phil Baker, Herman Bernie, Lottie Loder (Acquitania).

Aug. 29 (London to New York), Clifford Grey, James Bernard Fagan (Aquitania).

Aug. 28 (London to New York) A. Henderson Storie, Mrs. Frances Ross Campbell, (America).

Aug. 28 (London to New York) George Bandy (Leviathan).

Aug. 28 (Paris to New York), George Mann, Dewey Barto (Leviathan).

Aug. 27 (Hamburg to New York), Gertrude Melamerson (Hamburg).

Aug. 26 (New York to Paris), Eve Le Gallienne (Ile de France).

Aug. 25 (Sidney to Honolulu) Mr. and Mrs. Edward Howell (Ventura).

Aug. 25 (Sydney to San Francisco) Mr. and Mrs. Wynne Davies, Mr. and Mrs. Charles Sylber, William Hoggan (Ventura).

Aug. 21 (London to South Africa) Herschel Henlere, Scott Sanders, Collins and Brooks (Carnarvon Castle).

Windsor and Torres for "The Wonder Bar" East

Hollywood, Aug. 31.

Two pix girls are slated for "Wonder Bar," one, Claire Windsor, doing an almost immediate about-face after coming back here from the east to try a picture comeback. She pulled out the same week to join the Jolson musical in New York.

Racquel Torres now east for RKO vaude, has an option on 12 more weeks or a spot in the same musical.

Manny Wolf Goes Legit

Resigning from Warner Brothers-First National, for which he was studio story editor, Manny Wolf is in New York for a legit dip.

He's associated with Norman Krasna, formerly with F. N. studio, in "Louder Please," the play Jones & Green are to produce this fall.

Hays Reps on Coast

Hollywood, Aug. 31.

Lamar Trotti is Col. Jason Joy's assistant as an analyist of story values for interstate passage.

Joseph I. Breen is another new appointee as assistant to Hays. Breen is here on an o. o. visit.

NEW STARS MUCH CHEAPER

Allied News Minus Advertisers, So Footage Free; Deny Release Delay

Allied's newsreel is debuting directly into the hole. Allied Exhibitors is giving away its ad space since it has not yet anyone who will pay for it. Captain Baynes, of Kinograms, which firm is getting out the reel, is digging into his own and the pockets of others for around $12,500, cost estimated to produce each edition. Allied organization executives are not drawing a cent at the present time.

First issue contains a free ad for Henry Ford. Who will get the space next week has not been decided upon.

Baynes denies that the debut release has been indefinitely postponed as reported from Chicago. He states that the release date was announced as Aug. 28 and that editing of the reel was completed then. Debut on 300 first run screens throughout the country was not, however, scheduled until Monday (31) acording to Baynes. On Monday afternoon 300 theatres, including Chicago, were showing the reel he asserted.

Last week Camel cigarettes formally denied an agreement with the Allied reel. Baynes has declared the Camel people had signatured a a contract.

Kinograms thinks that rushing the reel is hurting its prospects. It had to be out before Sept. 1, otherwise, says Baynes, at least one-third of the Allied exhib customers would have cancelled those bits of paper describing them as five year users.

Solo Weekly Issues

Odd agreements are being made with exhibitors. One is that as only one issue per week will be gotten out by Kinograms, until a paying advertiser appears, the exhibs better give part time to the other regular newsreel companies with which they are now doing business. The regular newsreels, according to spokesmen, do not regard the Allied thing as anything more than an ad and a promotion, independent of the promise whether an advertiser pays or gets his space for nothing. There will be no co-operation by the major reels with the Allied project according to the way attaches talk.

Listerine and the Hygeniol Powder Co., expected by Baynes to be signed before the first issues are admitted still unsecured.

Lightman's Blast

M. A. Lightman, president of the Motion Picture of Theatre Owners of America, arriving in New York Monday, took a broadside at the Allied newsreel. He called it economically unsound.

Educational denies any interest in the Allied newsreel except in the strict sense of a distributor handling the product of a producer on a cash basis. Consummation of the deal with Educational was last-minute, taking effect only after Kinograms had conceded 100% to Educational's terms. This was last Thursday.

Chicago, Aug. 31.

Release on the Allied newsreel is locally understood to have been indefinitely postponed with only one print in the city at present. It was to have appeared last Friday (28).

East-West

Hollywood, Aug. 31.

Louis B. Mayer, Fred Pelton and Harry Rapf, Metro execs, returned from a three-week boat trip to Alaska today (Monday).

Carl Laemmle, Jr., goes east next week-end to have a look-see at new plays and books for Universal. Harry Zehner is going along.

Hal Roach scrammed back to New York last Tuesday on a booking deal, after returning from there two weeks ago.

Joseph Schenck is expected back at United Artists from New York late this week after spending the summer there.

In a Country Town

Los Angeles, Aug. 31.

A stray skunk got into the Chinese theatre Saturday (29) and ruined the evening performance.

A courageous assistant manager finally got it out, but the memory lingered.

MRS. TIBBETT TRYING TO KILL TIME IN RENO

Reno, Aug. 31.

Wife of an opera star is in a tough spot and possibly the wives of other stars are in similar positions in the opinion of Mrs. Lawrece Merril Tibbett. She's here to divorce the warbler she took for better or worse in Chicago a few years ago, and it's worse, she thinks.

Established at the Riverside, Mrs. Tibbett, whose maiden name was Grace Mackay Smith, is trying her best to find out what makes Reno revolve while waiting for six weeks to slip by. She has signed up former Judge Bartlett as her attorney and will tell the court that her thrilling Larry treated her cruelly.

The couple's twin boys are at a Lake Tahoe boys' camp.

Duncan Sis. Lose Suit For Accounting Vs. Mgr.

Los Angeles, Aug. 31.

Duncan Sisters' suit for accounting of an asserted $10,000 turned over to J. I. Angus as their business manager was decided for the latter when it came up for trial. Angus replied that he had received only $3,639, accounting for the items in his answer.

Rosetta and Vivian Duncan made no appearance for the trial and the costs are charged against them.

Dreiser Not Too Mad

Hollywood, Aug. 31.

Tragic as Dreiser feels about Paramount's filmization of his "American Tragedy," it brought him 150 grand, and he's got his "Jenny Gerhart" under consideration at RKO-Pathe for Ann Harding, while his "Fine Furniture" is being scanned at First National.

The American tragedian is now in Reno. Expected there in about a month.

Audit M'Divani's Oil

Los Angeles, Aug. 31.

D.A.'s offce and the corporation commissioner are auditing books of the Pacific Oil Co., promoted by Serge and David M'Divani.

Squawks by investors, many of them picture people, brought the company under scrutiny.

Sylvia and Sobbies

United Artists will take Sylvia Sidney to Philadelphia to contact critics and film sobbies Sept. 11, date of opening of "Street Scene" at Keith's but will not make a personal appearance at the theatre.

From there she will return to Hollywood, with Par wanting her by Sept. 14.

Carrillo for "Dove"

Hollywood, Aug. 31.

Leo Carrillo is the new star in "The Dove" at Radio instead of Warner Baxter.

Baxter is back at Fox.

$3,000,000 OFF ACTORS' SALARIES

Quick Buildups for Current Talent Cut Succession of Salary Jumps at Option Time — $750 Stars Replacing 10-Grand Bluebloods

ALL TALENT DOWN

By Fred Stanley

Hollywood, Aug. 31.

Acting talent for pictures is costing the industry $3,000,000 less a year than the talent used two years ago. Going back to 1926, the last all-silent year, drop-off in salaries is nearer $5,000,000.

Saving to the producers is the quick jump to box office pulling power of the current crop of stars and near stars, who have become "names" before they had time to get into telephone salaries via the option route.

Stars at $500 and $750 a week in some cases contrast with players occupying similar spots a few years ago at anywhere from $2,000 to $10,000 a week.

Same reduction in pay envelopes, but on not such a heavy scale, is true of the writing and directing forces.

While in some cases the heavy four-figure money still goes to some of the names, they are considerably fewer in number than a year or two ago and in almost every case they are the few hold-overs from silents who had built up a following that forced the producers to retain them on the salary list. In such a listing are Norma Shearer, Greta Garbo, Richard Barthelmess, Richard Dix, Gloria Swanson, Ronald Colman and Joan Crawford. Yet for each of these names were several who were getting equally as high figures three years ago but have since dropped by the wayside.

Featured Most Affected

While the salary saving is not so evident in the heavy names comparable with that list, it is tremendous in the newer crop of so-called featured players, who have yet to see their names above the picture but are showing promise of having equal box office pull.

Players recruited to pictures, such as the Clark Gables, James Cagneys, the Peggy Shannons and scores of others who clicked before the salaries got into four figures, are evidence to picture makers that stars of the future are to be an even cheaper commodity than now.

Exceptions

Exceptions will be such heavy clickers as Constance Bennett, who, the producers claim currently, is a cheap buy even at $300,000 for 10 weeks.

Supporting casts are likewise being assembled for far less than was true of the closing years of silents. Just as good, and in most cases better players, are now filling the secondary parts at a scale of $500 a week where $1,500 used to be. Shorter casts, too, which came with talkers are helping make the weekly payoff much less.

Producers Adamant

Another feature which is rapidly bringing down the average weekly check to players is the present dollar consciousness and the arbitrary stand taken by the producers at option time. It was the old and longer process of star building that gradually mounted the pay checks. Producers found themselves in the past unable to refuse the option boosts while the stars were in the making, fearing that past investment would be lost.

At least a dozen name players in that past six months have been handed ultimatums when refusing to cut. Most finally stayed on at the producer's own price.

Another angle of shortening in pay envelopes is in the dozen or so former names such as Thomas Meighan and Laura La Plante, who formerly were pulling regular weekly sizeable envelopes but are now in the free lance lists at prices far below their former stipends.

"Blue" Dialog Fault of Casting Office, Writers' Unique Allegation

Hollywood, Aug. 31.

Switching of players before a picture starts has the dialog writers dizzy. Writers are being blamed for risque and bawdy lines in pictures delivered by players for which the lines were never written.

A suggestive line, or one slightly off color, can be delivered by one player without giving offense, but the same line delivered by another type would be past the thin ice line.

Dialog writers claim that when they write for one type the lines should be delivered by that type only. Robert Montgomery, it is offered as an explanation, can get away with quips which would hang some other juvenile.

Sea Pansies

One writer was told to dialog a sea picture, using the language of seamen. Author went the limit and was panned by the supervisor. He asked the supe if he ever heard sailors talking in drag, and the supe gave up. Writer then demanded that he be told who would speak the lines. When told he rewrote the story, using practically the same lines, but adjusting them to the individual players. When the picture was previewed very few mentioned that the dialog was off color.

Metro is about the most liberal of all major studios with its writers, letting them go close to the border, but cutting if necessary before giving the stories the final okay. Fox is liberal on certain productions.

Universal is on the fence, permitting liberal lines here and there, but generally holding down its writers. Warners likes its double entendre, as does Howard Hughes on certain occasions. Sam Goldwyn is on and off, depending on the stars.

Paramount, West Coast studio is perhaps the strictest of the majors, permitting little in blue to get on the screen. Long Island studio generally takes more metropolitan slant on its pictures.

Lief vs. Caesar

Hollywood, Aug. 31.

Max Lief challenges Arthur Caesar's "From Poland to Polo in Two Generations" with:

"From Russia to Rushes in Nothing Flat."

Invited Friends Into M'Divanis' Oil; Vignola Burnt and Burning

Hollywood, Aug. 31.

What's burning Robert G. Vignola, the director, on the Prince Serge and Prince David M'Divani oil mess, is not so much that he's in for $50,000 but that he induced many of his friends to invest in the project. Among those whom Vignola, after getting a few royalty nibbles from the oil leases, also interested are Sid Olcott, another director, George Duryea Tom Keene, cowboy star), Pat O'Malley, Walter Lantz, Mrs. Ben J. Piazza, his niece, et al.

The M'Divanis' enterprise is being sued on a foreclosure but the percentage stockholders in the M'Divanis' oil wells have filed an intervention suit to protect their interests. First rumblings of anything awry arose when royalty checks to the percentum stockholders in the oil wells commenced bouncing.

MacDONALD AND PAR MAY BE NEW MERGER

London, Aug. 31.

Paramount has notified Francis Manganfi its European presentation director, to build a stage show for Jeannette MacDonald to be used for her opening at the Empire, Paris, Sept. 4. Same set will also be moved to London for her Dominion appearance on Sept. 21.

Miss MacDonald is getting $5,500 weekly for the Paris engagement, and the same sum plus a percentage in London.

Figured over here that Paramount's interest in the actress may mean a resumption of business relations between the two.

L. A. YOUNG RECOVERING

In Auto Smash—Concussion, Burned Arm and Loses Teeth

L. A. Young, president of Tiffany, is reported recovering from an auto accident of a week ago. At one time his condition was believed serious.

Smash occurred in Detroit when Young, in attempting to pass a truck, struck an abuttment in the road. Taken to a hospital it was found that Young had sustained a concussion of the brain, a badly burned arm and the loss of all front teeth.

Dorothy Hall at Par

Los Angeles, Aug. 31.

Dorothy Hall returns here in three weeks to join the Paramount cast of "Working Girl." Legit actress opens today (Monday) in San Francisco with "Greeks Had a Word for It," the show she came on from New York to play.

New picture is not Miss Hall's first film, although it's her Coast camera debut, she having previously made a feature at the Paramount Long Island studio.

BUCK JONES' NEGLECT

Hollywood, Aug. 31.

During a fight in a western picture in the making at Columbia, Buck Jones neglected to dodge a chair thrown at him by Joe Bonomo, though the fight had been carefully rehearsed.

Two ribs were broken. It is feared there are spinal injuries which will keep Buck out of the picture for several weeks.

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Felix Feist on Metro's Position In Matter of Exhibs' Buy Deals

Metro will determinedly maintain its position on the allegedly tough sales policy against which an exhibitors' mass meeting to be held at the Astor today (Tuesday) was inspired, but through later developments has become a general industry rather than a Metro-protest meeting. This followed the refusal of the New York and New Jersey group to attend, exhibs dealing with Metro not wanting to jeopardize their relations.

Felix Feist, Metro distributor boss, as well as distrib chieftains of other companies, will not attend the meeting.

Declaring exhibitor agitators are grossly exaggerating features of this season's Metro's sales policy, Feist indicates there will not be any changes.

"Who has said or has the right to say that Saturdays, Sundays and holidays are intended for the exhibitors and not the distributors?" asks Feist. He bases the Metro defense largely on the question: "Why should we produce pictures only for the poorest days?"

Exhibs' Complaints

Exhibs in main are complaining against Metro asking for Saturday and Sunday play dates under percentage, with new policy being a graduation of 25 to 40%, according to pictures and days.

"All we ask is that the account plays a reasonable number of pictures on the days that will return the most for both exhib and ourselves," Feist says.

"We will sit down and agree with any account on terms and policy, according to pictures, situation, local conditions, etc., but what we will not do is agree with 1,000 exhibs on the same basis."

While the distribs are not invited to the mass meeting, an important distributor official of another company, with that typical distrib smile, sums it up this way:

"A dozen exhibitors will be in here five minutes after it's over to tell us all about it."

Loew Using U.A.'s 'Scene' Campaign 100%, Horne's New Lineup

Loew, with "Street Scene" (UA) on its books, is the first to place into current use the special ad and exploitation material ordered by Al Lichtman for United Artists. On top of Lichtman's orders, Hal Horne has completely reorganized departmental activities.

Furnished a complete campaign on "Street Scene," Loew has forwarded it to theatres playing this picture with the notation: "This is one of the most complete exploitation aids that has been prepared by any producer, and it's our desire that you follow out the suggestions contained therein in the same manner as you do those suggested by our own department."

"We are not preparing special Loew ads on this picture," is additional Loew comment.

U.A. has spotted Larry Jacobs in the home office to contact commercials for tie-ups which can be reduced to local usage and benefit. The exhib is notified of this. Jacobs was to have become the theatre servicing contact man in Kansas City for U.A., but he is succeeded out there, through the switch, by H. G. Hoagland.

Meanwhile, Morris Wilcox has been added as special traveling exploitation representative. A local representative under orders to 10 exchange points will be on part time call to aid U.A. exhib accounts on campaigns. This will occur, as for instance when Arthur Zellner, in L. A. is working with an account there on a date and another simultaneous date comes up in his zone for coverage.

Under the general realignment made by Horne, Monroe Greenthal becomes his assistant on the ad theatre servicing end and Ed Finney his assistant as advertising and publicity director. George Gerhard's added duties are that of foreign exploitation.

Disillusioned

Hollywood, Aug. 31.

There was an English actor named Stuart Hall who came here to break into pictures. Every day he called at the Paramount casting office and sent in his card. The assistant casting director would come out smiling and say: "Good day, Mr. Hall. Just as soon as there's a part for you we'll get in touch with you. Yes, we know all about you, and we want to get you started." This went on for a year.

Mr. Hall's roomate, Phillip Clough, was also on the Coast for pictures but finally became disgusted and went home to England. Mr. Hall stuck on but was getting desperate. One morning last week the phone rang.

"Is Mr. Clough there?"

Mr. Hall was desperate enough to say "Yes, this is Mr. Clough." It was a call to Paramount studio for a $35 bit.

Imagine Mr. Hall's embarassment when he found there was no check made out for Mr. Clough and he had to see the assistant casting director who had addressed him as Mr. Hall every day for months. He determined to be brazen about it.

"I find there's no check made out for Phillip Clough," he said to the asst. casting director.

"We'll fix that right up, Mr. Clough," said the asst. casting director. "Here you are. I promised I'd give you the first chance open, didn't I. Mr. Clough?"

Mr. Hall took the train for San Francisco that night, deciding to get to England, if possible, on that $35.

U. A. IS SELLING AWAY FROM PUBLIX

United Artists is selling away from Publix in what is reported a great numbers of situations. Move follows the inability of U. A. to reach an agreement on terms for cities and towns penetrated by Publix subsequent to the franchise arrangement placed into force three years ago.

Admitting that the company is selling away, but with the knowledge of Publix, Joseph M. Schenck declared that while U. A. and the P-P circuit could not agree on open situations, their relations have not passed the amicable point.

Publix has indicated it will not pay the percentage prices demanded by U. A. A. representative. Number of the spots involved are cities and towns where Publix operates double-feature houses.

The franchise United Artists has with Publix covers around 400 situations and has six years to run. Under it U. A. gets a share of the negative costs from Publix in addition to a split in the theatre profits, if any. This is regarded in the trade as the sweetest franchise deal ever placed with any chain.

Last year, after U. A. had done some selling away from Publix in hot spots, the franchise routine was suspended and a blanket uniform deal worked out to cover the whole chain. But this season efforts in that direction have so far proved unavailing.

Treatt's Sudan Films

Hollywood, Aug. 31.

Major C. Cort Treatt is taking an expedition into the Sudan in Africa for a feature and some shorts. Multicolor will be used on some.

Treatt is an established film expeditionist in Great Britain, a la Martin Johnsons, and will first stop off in London.

The Sudan is a jungle about 1,000 miles south of Cairo.

YORK and KING

Now in London.

The "Daily Herald" said:—"There can be no two opinions about the capabilities of artists like York and King."

Direction
JENIE JACOBS
REEVES & LAMPORT

Everybody's Taking Bows, Altho Cagney Doubled WB Salary

Hollywood, Aug. 31.

James Cagney, back this week from New York to start Sept. 8 as scheduled on "The Blind Spot," will get almost $1,000, as against his last $550 figure which caused his walkout a fortnight ago.

Cagney, one of the features in "Doorway to Hell," "Public Enemy," "Smart Money" and "Larceny Lane" (unreleased), was recently increased from $400 to $550 and felt that in view of his present vogue he was entitled to further salary tilt. He walked out on "Blind Spot" after a row with Darryl Zanuck.

Cagney's return leaves him in position of paying two 10% commissions, one to the William Morris office which got him his original five-year termer with WB and another to George Frank and Scott Dunlap, the new agency which now handles Cagney. Latter denies it is to get 10% on the "overage" only of any increase Cagney might receive, and whether the actor pays 20% commish is something up to him.

The local agents' association, in a spot because one of its members figured in an alleged studio-actor row which irked Zanuck, technically absolved Frank & Dunlap after some delay. It stated that while the evidence showed justification to both sides of the issue, since everything was straightened out okay, then let the merry Xmas bells ring.

METRO TAKES ASTOR FOR 13 MORE YEARS

Metro, whose lease on the Astor at B'way and 45th, expires in 1933, has renewed for 13 years with Walter Reade, owner of the property.

As a result, Reade's plans for razing of the building and the erection on the site of a large picture theatre are off.

Under its lease with Reade, Metro can sublet the Astor at any time it wishes.

Changing bookings, Metro's "Guardsman" is now back as the next Astor $2 occupant. It goes in a week from tomorrow (9).

RIALTO BACK ON REG FIRST RUN SEPT. 17

After having hung in the balance for weeks, Publix has decided to reopen the Rialto, Broadway as a run house, returning it to its fomer policy, on or about Sept. 17.

First picture will be one of two Sam Goldwyn productions for U. A., to be ready by that time or a few days later, "Unholy Garden" or "Palmy Days."

Lily Damita Due In

Lily Damita arrives Saturday (5) on the "Bremen." She will reach Hollywood Sept. 12, to report to Sam Goldwyn.

If Goldwyn does not use Miss Damita at this time for a picture, she will do another for Radio.

10-Year Franchises Go With New Par and U. A. House Deals in L. A.

While in New York last week Harold B. Franklin arranged with Publix and United Artists to operate their respective and Paramount and United Artists theatres in Los Angeles. Other Paramount and U. A. houses on the coast are under the current operation of Fox-West Coast.

Other than the operation of the two L. A. theatres, Franklin has no present angles in any direction with Publix, it was stated at Publix office, with a request that this be made apparent.

With the house operating deal go 10-year franchises for the two houses of Paramount and United Artists picture product.

Franklin's coast operation of the two large downtown L. A. houses will head the other and small circuit of Hughes-Franklin picture houses. The H-F houses number around 100, mostly of the small-town class and scattered from California to the northwest, Kansas and Texas.

In the Par and U. A. operation H-F will participate equally in the net profit, with the Franklin operation to include the production of stage shows for either house. In product currently the two L. A. chain theatres are limited to Paramount and United Artists, other than a possible independent picture here or there. Other product for the coast territory is sewed up by Fox-West Coast, Warner Brothers, and RKO., with Fox-WC also holding WB's and Radio's for most of its stands.

Fox-WC had been dickering with Publix and U. A., with expectancy of securing both of the theatres or at least the U. A. house, owing to having lately accepted the operation of the other U. A. theatres out there, in operation or under construction or proposed. U. A. had under promotion around eight new theatres, it has been reported.

Schenck and Hughes

Paramount and U. A. are in partnership on the U. A., in L. A., it is said, which sent the two houses along as one. Again the story is that Joseph Schenck, also in New York last week, lent his approval through Howard Hughes being an associate producer for U. A. distribution of talkers.

Other Publix theatres in San Francisco, Portland and Seattle placed with Fox-WC some time ago left it too costly for maintenance of the lone L. A. theatre, including stage production and personnel.

The deal leaves Publix without a Pacific Coast theatre under its own operation, virtually ending the Publix chain westward at Denver.

About six years ago Franklin was the theatre operator for Paramount. He resigned shortly after Sam Katz was appointed president of Publix Theatres, which left him second in command.

F-WC Rejected Par

Los Angeles, Aug. 31.

Local announcement of Publix turning over operation of the downtown Publix houses, the Paramount and United Artists, to Hughes-Franklin, at first was a puzzler in view of the Fox-West Coast tie-up with U. A. on its nine unfinished theatres.

F-WC states it rejected the Par and couldn't take the U.A. without taking the Par also. Didn't want both as it already has Loew's State and the Criterion downtown, hence, a desire not to over-theatre the downtown sector.

F-WC states, despite Lou Anger's official announcement in 'Frisco last week, that its theatre deal for the nine uncompleted houses has not yet been signed and sealed. All that's official is the product deal for U.A. pix in F-WC houses.

Marquis' Slant

Culver City, Aug. 31.

Don Marquis, writing lyrics for three songs to be sung by Lawrence Tibbett in Metro's "The Cuban," claims he has the ideal job.

Writing poetry at $1,000 a week.

DOUBLE FINALE IN TEST WITH AUDIENCES

An experiment which may set a precedent for the future from the theatre operation angle is RKO's test case with two different endings for "Waterloo Bridge" (U) on two pre-release dates out of town in New England.

The RKO theatre operators, disagreeing with the U ending, after conferences with U officials received permission to experiment with a happy ending currently in Lowell, Mass. The picture is playing its unhappy ending for RKO in Providence, with both the circuit and the distributor to study results.

For the Lowell date 150 feet of film is cut from the end, this dealing with the Zep raid in which the heroine is killed. Current Providence run picture has that in.

Extra ushers on orders from the h. o. are being put on to get the public reaction, with answers to be turned into Joseph Plunkett RKO's general manager. From U Joe Weil, exploitation chief, will go up personally to study reaction in both New England spots, with U's okay on experiment by R. H. Cochrane.

E. M. Orowitz, exploitation head of RKO, originally made the suggestion for the cut of the 150 feet on "Waterloo Bridge" for a happy ending, operating department carrying it through.

TECH MAY MAKE ALL COLOR BIBLICAL FILM

Hollywood, Aug. 31.

There's a possiblity of Technicolor going back into picture production again. Company has an option on Don Marquis' Biblical drama, "The Dark Hour."

Dr. Kalmus and Andy Callaghan figure that a spectacular production would be the proper way to introduce the company's new three-color process.

Technicolor has been off production for the past three years. In 1928, it produced "The Viking," a silent, released by Metro. Picture was the first all color feature but came out just as sound came in and got sidetracked in the rush to sound.

Rosenblatt Joins Seider In 33 House Indie Chain

With Leon Rosenblatt, New Jersey exhibitor, as his partner, Joe Seider is enlarging circuit headquarters and incorporating as Prudential Playhouses. The theatre string, mostly on Long Island and in Jersey, includes 33 houses, making the Seider-Rosenblatt group one of the half dozen ranking indie chains in the east.

Seider will retain his film delivery service. Rosenblatt had five or six houses in Jersey.

New Long-Termers For Borzage-Burke

Hollywood, Aug. 31.

Frank Borzage, director, and Edwin Burke, dialog writer, have been given new long term contracts with Fox.

This evidently stifles the possibility of Borzage joining Dave Selznick's indie production end —ice.

BRUTAL GROSSES AT CARTHAY FOR VAUDE

Los Angeles, Aug. 31.

Despite the Carthay Circle's brutal opening business with twice-daily vaude, Fox-West Coast doesn't regard it as a fair test.

Carthay Circle opened to $370 Saturday night and got $590 for both shows Sunday.

Makeshift bill, gotten together on sudden notice, is blamed.

FILMS NEED NEW PUBLIC

Successful Low-Budgeted Pictures Can Prove Studio Boomerang, Fear

Hollywood, Aug. 31.

Struggle to cut down on picture costs is finding plenty of opposition in Hollywood.

For every producer who wants to trim expenses there is another just as anxious to maintain a big budget. Latter group know that a narrowed expense ticket will eventually mean an end of big salaries for themselves, as well as restrictions in other ways.

The studios are cutting down, but it's gradual and calculated not to give away any secrets of studio economy. And it's being fought wherever possible by those execs who hate to see an end of the extravagant and lordly methods of past production. Velvet plush producers live in fear that a picture made under strict economy methods may prove a hit and so tip off that sometimes good pictures can be made cheaply.

No Cheap Successes

Despite all the shouting at both ends on economy, Wall Street still hasn't seen a real b.o. film made on a trimmed budget by a major studio. If some studio execs have their way, the financiers never will.

Hollywood has been smooth in covering up. Latest instance is that of a major studio buying an indie-made picture at a fairly low figure. Picture received raves at previews. After lying around the studio a while, the picture was given a batch of retakes preparatory to releasing. Retakes will jack up the picture's cost and should it prove a clicker the studio will get credit, instead of the indie who made it for around $100,000 and sold it for about twice as much.

Unit Heads Learned

It's the same story as of the former unit producers who wasted money to spend their entire budget so that when they made their next picture the studio head wouldn't try to cut down the allotment.

Vanity angle also counts. Producers known for former "million-dollar productions" find it hard to think of themselves making economy pictures for 150 to 200 grand. It's too much of a comedown, despite depression talk.

Another instance had a studio budgeting a picture at $75,000 for 11 days in work. It was to be an "economy picture" and that word was sent east, although nobody at the studio could see how it could be made for that money or in such a short time.

Picture finally cost $150,000 and took 24 days, proving to those concerned that it takes money and time to make a good film.

NEON WITH OWN LIGHT MAY MAKE KID SHORTS

Experimenting with white Neon lights for possible studio use, Claude Neon is financing up to 50% the reopening of the old Lincoln studio in Jersey, re-named the Royal, and with plans under way for production of kid shorts. An un-named lumber man of Jamaica, L. I., is reported financing the other 50%.

Neon is reported contemplating a series of kid shorts himself using the white Neon lighting.

Another series, with supposed outside backing, is under way for production by Ned Wayburn, from reports.

Pathe Closing Shorts Dept. in Nov. for Time

Hollywood, Aug. 31.

With only about 10 more two-reelers to make on RKO-Pathe's schedule of 48, the shorts department at the studio will close around Nov. 1 for several months.

Lew Lipton, two-reel head, will prepare stories for next year during the lull. Studio has three directors and a few others with contracts in the shorts department.

Remaking an Actress

Evidence of how handling can make or break a picture actress, is shown by "The Parisian" (Pathe - Natan), French film in New York in an English version.

In it is Elissa Landi, since then with Fox for America and doing nicely.

In the foreign film, Miss Landi shows nothing and seems a flop all around. Meaning a puzzle for those who have liked her in American films.

Answer lies in the fact that for American films Miss Landi's front teeth were straightened to make a more perfect line and her hair was changed from a neutral looking brown to a pleasant blonde. Also given heavy roles instead of the frothy part she has in "The Parisian."

Par Films for 4 N. Y. Chains In Unique Deal

Unusual set-up for Paramount pictures in Greater New York territory has Loew taking for second run that half of the program RKO is getting as first runs in neighborhoods under a long franchise. Loew thus plays the entire Par product with Fox buying the Par program in toto on third run, following both RKO and Loew. It's the first time such a deal has been worked out with three outside chains in a situation like New York.

When RKO and Loew previously split the Par output on first run in the New York zone, Loew did not buy for subsequent exhibition those films purchased by RKO, Fox having taken them second run to RKO.

Now, however, Loew will get first crack at half of the Par output, and RKO the other half. After RKO has played its 50%, Loew takes these films for its Class B houses. It also plays its first run Par batch in second runs as well. Fox takes the Par footage mostly for its B and C houses.

No other distributor has a deal for Greater New York worked out along these lines and it means circulation of the Par product in four chains in the New York area.

Joe Unger, Par's eastern district manager and Milton Kussel, New York branch manager, set the deals. In addition Par product has been sold to three New York indie strings—Springer-Cocalis, Manhattan and Consolidated.

Dubinsky Afraid Over Kidnappers, but Not Dodging Publicity

Kansas City, Aug. 31.

Ed Dubinsky has asked the police department to investigate what he fears is a plot to kidnap him.

Dubinsky says he has had no threats, no demand for money or any direct cause for his suspicions, but that a few nights ago the watchman, at his home, in the fashionable south side, found two men in the shrubbery in the yard and ordered them to move on. Each had a shot gun. After threatening the watchman, they ran to a parked car and drove away.

Friday night, Dubinsky, reports, a large car drove slowly past his home a couple of times. He was able to secure the license number and the police are now looking for the car.

CAMPAIGNS IN VIEW TO GAIN IT

Broadway Picture House Grosses for Three Years as Basis — Large Untouched-by-Pictures Part of American People as Added Patrons

GRAPH CHART TELLS

American picture theatres must get a new public. The fans, or steady buyers, that the industry has been catering to in production, exploitation and exhibition for the past five years have been reduced to slightly less than 25% of the American population. Official credence is placed in this estimated fan decline.

That the buying power of that 25% has reached bottom, and in such a way as to amaze even statisticians in the business, is revealed by a graph chart compiled by high executives of the industry on box office figures furnished by "Variety."

Broadway theatres, generally regarded as the box office barometer of the nation, are used in the compilation. The weekly totals of picture main stem business done during June, July and three weeks each of August in 1929, '30 and '31 are used to make up the dot and dash chart.

Cold figures do not tell the story contained in the chart which, it is officially conceded, is the answer to the picture business' problem; the only answer to the solution. That new picture public and how to get it is at last admitted a way out overshadowing to a minimum the constant current viewpoints within the trade about production, theatre operation and innumerable other industry functional details.

Broadway picture houses did a total business of $4,731,386 during the summer months of 1929.

For the same time in 1930 they approximated a summary of $4,354,616.

From the first week of June up to and including the third week of August 1931 the addition reads $3,101,150.

Proverbs and axioms of the box office are reversed or set aside by a study of the chart.

Where June has been heralded by tradition as one of the worst parts of the warm season it ranks high in the summer during 1931. The first and third weeks with grosses of $315,000 and $316,000, respectively are up for this year within the period of tabulation. Second and third weeks of August, however, realized the peak with $336,200 and $330,800, respectively.

What is noted in the latter figures, however, is that where the end of August witnessed a marked upturn in '29 and '30 it records a descension in '31 with money off $6,000. The first three August weeks in '29 did $1,407,986 while the following years for the same time reached $1,234,500.

In 1930 the most definite contradiction of the anti-June theory was recorded. The first two weeks of that month were the biggest of that entire summer, reaching $432,666 and $435,800, respectively. The opening of the season in August was again off, first and third weeks being the largest with $404,347 and $429,000.

Breaks

The grosses took extreme and freakish courses during the past summer. Lower in every week than the two previous summers, they

(Continued on page 22)

Lloyd Would Rib

Hollywood, Aug. 31.

Harold Lloyd's fancy is currently turned to thoughts of kidding Hollywood.

This colony story angle has succeeded the foreign legion, baseball and football ideas Lloyd has been figuring on at various times since "Feet First."

Hays Office Zones 10 New States to Make Country 100% Play Date Protection Coverage

Zoning the United States 100% is now proposed by the Hays Organization. The new play date protection map will be ready in a few weeks. It will include about one third, in actual square mileage, of the country never before divided into buying territorial lines.

Following directly upon the heels of the return of the standard exhibition contract and arbitration, the significance is that producer-distributors were only awaiting the word on uniformity from the Government to launch other ideas. Featuring among these is protection. This also took a backseat with the Federal Court's initial attitude regarding collective dealings in the film industry.

On the new map will be included the states of Iowa, Louisiana, Nebraska, Minnesota, Wisconsin, Oregon, Washington, West Virginia, Kentucky and Tennessee.

Under the re-organization of zoning many changes are contemplated. These are being discussed at producer-distributor gatherings. It is admitted officially that until now the major portion of the mapped two-thirds of the country, under old zoning lines, was at loggerheads on the principle involved in the system. It is acknowledged that separate deals among distributors and circuits and distributors and independents were made disregarding, in many instances, the zoning specifications.

Independents Leery

Indie exhib leaders are not taking kindly to the zoning idea. That is one of the features at the protest meeting called for today (Tuesday) at the Astor hotel in New York. Contention is made in certain indie ranks that peace cannot prevail so long as protection of the present kind exists. There are intimations of seeking governmental intervention on this subject, the same as was made in the instance of the old uniform contract and the compulsory arbitration system.

While Abram Myers, of the Allied group; M. A. Lightman, of the Motion Picture Theatre Owners of America, and Charles O'Reilly, head of the New York Theatre Owners Chamber of Commerce, are scheduled to attend the protest gathering along with representatives of practically all other indie organizations in the country, there are other indie chiefs who refuse to participate.

Joe Walsh, president of the Motion Picture Theatre Owners of Connecticut, is one of these. Walsh figures, that the meeting instead of winding up in a solid indie battlefront against the distributors, will merely precipitate another of those internal indie frictions.

According to some of those who will attend, the meeting is planned to be a strictly secretive affair with no intention of donning war paint except against distribs who go for protection and percentage on what may be considered a high order.

Puzzle Picture

Hollywood, Aug. 31.

In her divorce complaint, Bull Montana's wife mentions that the Bull made faces at her.

Now his attorney wants to know how she knew.

KENT-SCHENCK FINALLY SAY NO FOR FOX

Sid Kent of Paramount, and Nick Schenck of Loew's are separately reported to have finally declined the presidency of Fox Films. Each was approached, it is said, with the approval of Harley L. Clarke, Fox pres.

It was stated sometime ago Clarke had said he would leave his presidential seat in Fox to become chairman of its board if a satisfactory successor could be produced. Clarke's attitude on that subject remains the same, it is claimed.

Reports of Schenck or Kent going to the head of Fox have been previously in circulation. At each time mentioned neither would accept, both preferring to remain with their own companies.

Last week, from the account, the subject recurred for a final decision. Neither of the men had altered his previous conclusion.

The matter of a showman as the next Fox president has been gone into with full accord, from the report, of Clarke and the Chase National Bank, the latter representing the financial source of Fox.

No One Else in Sight

Kent is said to have declined the proposal through his personal desire to remain with Paramount, of which he is v. p. and gen. mgr., as well as the request of Adolph Zukor, Par pres, and the banking association of Par for him to remain with the company. Schenck's position on the proposal is unchanged; it is that he prefers to remain at the head of Loew's while the majority of the Loew stockholders continue to express their preference for him.

At present no substitute name has been mentioned in downtown or uptown circles. Nor is it known whether Clarke would okay anyone other than Kent or Schenck as his successor.

USE BANKS' BUSTING FOR SCALE CUTTING

Toledo, Aug. 31.

Management of the Toledo Paramount has announced a cut in prices. Due to the recent bank failures here money was at a premium and all houses were noticeably struck.

New prices are a 60c top and 25c low. Top is a slash of only a nickel, but mid-afternoon prices are cut 10 to 20.

Irving Solomon, manager, advertised it as a result of the banks.

Joe Schenck West

Calling off his proposed European tour until he can go back to the coast for three weeks, Joseph M. Schenck leaves today (Tuesday) for Hollywood.

On returning east late in September, Schenck will replan for the trip abroad.

CONTINENTAL STARS FOR AMERICAN FILMS

Hollywood, Aug. 31.

American picture producers are showing interest in foreign stars as possible bets for English talkers. Success of Garbo, Dietrich and Chevalier and their accents is the main factor, plus renewed interest in the foreign market.

Charlotte Susa, Conrad Veidt, Heinrich Georgi, Valdimir Sokoloff, Hans von Twardowski and several others are being considered for domestics.

Trip of Irving Thalberg to Europe has Metro with a heavy Continental gen.

Loew's Cleveland Cut Scales Helps Biz—Met by Warner Houses' Cut

Cleveland, Aug. 31.

Loew's slash of scales in its Cleveland theatres has caught the attention of every depression-worried showman throughout the country.

Cleveland is first of key cities to try a reduced ticket scale as a means of accelerating box office receipts. If successful, cut prices may sweep through the country. Warner's local houses and a neighborhood circuit have already jumped in.

That cutting admissions may be the local answer to the Box Office Blues was demonstrated by first day's receipts at two Loew houses here under the new prices. Attendance at State, which has unit shows and films, and Allen jumped sharply above average attendance figures with new afternoon scale of 25-30c., 50c. evenings for weekdays. Sunday scale is 35-50c. afternoons, 60c. evenings.

Both houses made record splashes of season in daily advertising before first day. Opening day, with "American Tragedy," Allen drew 9,500 attendance and had a block-long line before opening time. State records showed 13,000 people drawn by "Pardon Us." Two of Loew's leading neighborhooders at 15-50c. doubled business. All of circuit's 10 houses felt the effect.

WB Cuts

C. J. Latta of Warner's Ohio theatres, put in a last-minute change in prices at three local Warner houses same day. Cuts merely met rival's prices. Warner's Lake trimmed night schedule from 60c to 50c. and 60c. Sundays. Matinee prices remain 25-30c. Week night prices at Uptown and Variety, neighborhooders, cut to 30c.

The only RKO house here in the price-cutting is the Hippodrome, which started it. Hipp straight film house was first to extend its early bird matinees to 1, cut its scale to 25-35c. afternoons and to 50c. evenings.

Neither the RKO Palace nor Keith's 105th has shown any sign of getting in on the price landslide. Both play expensive vaude bills, carrying so much overhead that an admission ticket cut might put them in the red or reduce quality of show. It's rumored the RKO Palace will whittle its price scale down a bit to meet the next door Loew's State, which is giving it strong competish.

Broadvue Amusement Co. chopped admission prices in three houses, Broadvue, Norval and New Y, to compete with downtown theatre cuts. Broadvue reduced to 30c. week nights and Sunday matinees; 35c. Saturday and Sunday nights; 10c. and 20c. for kids.

U Giving Quickie "Graft" A Puff for Reg. Release

Hollywood, Aug. 31.

Universal will add several sequences to its $55,000 quickie, "Graft," and release it under the regular Universal banner. Picture was made to be released under the "Whirlwind" brand name.

Studio decided to build up the production value of the picture after it got a rave from a preview audience.

L. A. to N. Y.

Benny Barton.
Abe Feingold.
Harry Weber.
Joseph I. Breen.
Zeppo Marx.
Eddie Cantor.
Buddy Doyle.
William Perlberg.
Mike Marco.
Ruth Weston.
Jack Robbins.
Arthur G. Collins.
Jack King.
Claire Windsor.
Walter Meyers.
Bruce Quisenberry.
Adolph Pollak.
Jacques Kopfstein.
Benny Rubin.

N. Y. to L. A.

Mrs. Rudy Vallee.

GOLDBERG LEAVES INDIE

His Hollywood Pictures' Six Switched by Pres. Pollak

Hollywood, Aug. 31.

Jesse Goldberg is out as a producer for Hollywood Pictures. Series of six features to be made by him has been taken over by Al Herman who will make them in addition to six he is working on for the same company.

Switch was made by Adolph Pollak, president of Hollywood, now on the coast.

First feature to be made by Herman is "Sporting Chance" with Buster Collier, Claudia Dell, James Hall and Stepin Fetchit. Shooting started at Universal on Monday. "Love Bound," first picture planned by Goldberg will also get started Monday with Myrna Loy and Ralph Forbes featured at Tec Art.

Herman also intends three features with Mickey McGuire, kid actor who also makes shorts for Larry Darmour.

ROBB QUITS FRANKLIN IN TEXAS; TO TRAVEL

Dallas, Aug. 31.

Harold B. Robb, chief divisional executive for the Hughes-Franklin circuit in the southwest, has resigned from that affiliation, and there are indications that he has made a new association which may forecast a new small town theatre chain in this territory.

With the departure of Robb, Ed Rowley, former partner of Robb in the Robb & Rowley chain, which constitutes the bulk of the H-F foothold in Texas, takes charge of the Lone Star group.

The fact that Robb opened his own offices in Dallas in conjunction with D. Bernbaum and W. G. Underwood, both former R. & R. officials, is ground for the belief that they have in mind formation of a small town circuit in Texas. But that would be in the future. Robb's present plan is to go on a travel spree, playing with a bankroll said to represent a million and a half, accumulated mostly in R. & R. operations.

Before all this happened, it was supposed that both Robb and Rowley were bound by a five-year contract to Harold Franklin designed to bind them for an extensive expansion program of theatre operations. However, no objections were raised by Franklin to Robb's bow out, which discounts the long term contract story.

1st Runs on Broadway

(Subject to Change)
Week Sept. 4

Paramount—"Personal Maid" (Par).
Roxy—"The Spider" (Fox).
Capitol—"A Modern Maid" (Metro).
Rivoli—"Street Scene" (UA) (2d week).
Strand—"The Bargain" (FN) (3).
Mayfair—"Waterloo Bridge" (U).
Winter Garden—"Star Witness" (WB) (5th week).
Hollywood—"Bought" (WB) (4th week).

Week Sept. 11

Paramount—"My Sin" (Par).
Roxy—"Merely Mary Ann" (Fox).
Capitol—"The Squaw Man" (Metro).
Rivoli—"Street Scene" (UA) (3d week).
Strand—"I Like Your Nerve" (FN).
Mayfair—"Waterloo Bridge" (U) (2d week).
Winter Garden—"Star Witness" (WB) (6th week).
Hollywood—"Bought" (WB) (5th week).

$2 Pictures

"A Free Soul" (Metro) (Astor) (14th week).
"American Tragedy" (Par) (Criterion) (5th week).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (48th week).
"Die Lustigen Weiber von Wien" (Superfilm) (German) (Little Carnegie) (9th week).
"Der Wahre Jakob" (Emelka) (German) (Belmont) (5th week).
"Die Blonde Nachtigall" (Ufa) (German) (Cosmopolitan) (3d week).
"Dreyfus Case" (Sudfilm-BIP) (British) (Warner's) (2d week).
"The White Devil" (Ufa) (dubbed English) (Cameo) (2d week).

Denies W. E. Preparing Exclusive Film Projector

Formal denial that Western Electric is developing an equipment which will preclude projection of pictures from all other machines is made by Charlie Bunn, Erpi sales head.

"The story was evidently the result of erroneous information," states Bunn, who commented on its appearance in several trade papers.

BERGER'S SWING

Paul Berger, eastern district manager for United Artists, left Thursday (27) for a swing around his territory to check up on deals.

Hitting Philadelphia first, he will wind up in New England the middle of September.

LLOYD CORRIGAN

Director of "Daughter of the Dragon," having its first releases throughout the country, now is on his second solo directorial assignment, piloting Paul Lukas through his first starring picture, "The Beloved Bachelor." A former stock actor in Los Angeles, Corrigan entered motion pictures six years ago as a writer.

After writing scripts, many of which were for Clara Bow and Bebe Daniels, Corrigan was elevated to a director a year ago. His first pictures were "Follow Thru" and "Along Came Youth," which he co-directed. Corrigan writes the scripts for most of his pictures.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Sole surviving holdout against Metro's campaign to settle contracts of foreign actors is Juan de Landa, with a month more to go. Jose Crespo, another holdout, was through after four months of refusing a settlement, when his contract expired.

Warner Duff and Gordon Kahn are writing a newspaper story around the former gangster title, "X Marks the Spot" at Tiffany. Picture to go into work Sept. 15.

U's Twisted Ankles

Three Universal players twisted ankles and have delayed shooting on as many pictures. Sidney Foe off "Strictly Dishonorable" when he slipped on a light cable; Kent Douglas on crutches while working in "Heart and Hand," and Colin Clive contracted a bad gam in "Frankenstein."

Small Sued

Edward Small, agent and sometimes producer, sued by Metropolitan Sound Studios for $12,500 rental and sound fees for Small's "Clancy in Wall Street," made last year.

Universal has Jim Thorpe in the part listed for Ernie Nevers, crack Stanford back, in the Stanford football shorts. Nevers in Chi. for pro pigskin dates.

Double-Find

Arletta Duncan, daughter of vaude team of Moody and Duncan and picked by New Orleans photogs as the looker of the Crescent City, lamped at the Embassy Club by Phil Friedman, Universal caster and told to call for a test. While waiting at the studio, Junior Laemmle saw her and phoned Friedman that there was a girl in the lobby who should be tested.

Leaving in a week for Europe, George Kahn of Metro's foreign department will study the continental situation and pick up German and French players for syncs.

Negative of Charles Hutchinson's "A Private Scandal" has been attached at the lab by Sam Wolf, representing claims of $14,000 by members of the cast, writers and cameramen.

Musicians N. G. Rose

Musicians' union has prohibited members from dealing with Jack Rose, booker. Same organization has lifted its ban against the Meikeljohn office.

Pathe Switches

Instead of "Compromise," Constance Bennett, on her return from Europe, will do "A Lady With a Past" for Pathe, with E. H. Griffith directing. Bennett switch made a chance for Tay Garnett, who will direct Ann Harding in "Prestige" instead of "Compromise."

Radio's Lone Pupil

Rochelle Hudson, Radio's 17-year-old Wampas star, has another year of high school to do. She will be the only pupil in the studio's school.

Off Before On

Henry Lehrman, nine months with Fox as a director, is through. Prepared several stories in that time but never got on a set.

Kill Rhythmic Thought

Pathe's music department has moved from the main exec building to a bungalow on the back lot. Writers and execs work without tapping the foot now.

Wells Root and Eric Hatch, former Metro writers, are cutting their first of a proposed series of burlesqued newsreels titled "Nutty News."

Mankiewicz' First

Herman J. Mankiewicz' first assignment as an associate producer at Paramount is an original musical. Studio feels his experience with "Monkey Business" warrants the assignment. Marx Brothers may return immediately for a musical and forego their Ziegfeld Broadway production.

Sweetening Gilbert

Metro will remake part of "West of Broadway" to sweeten up John Gilbert's part. In previewed version, Gilbert was a no-account.

Fox-West Coast is recruiting players from all studios for a splash opening for the new Fox theatre, Spokane. Trip will take six days.

Georgie Stoll, when he leaves the Hollywood Roosevelt, may go on tour for N.B.C.

Paramount has purchased screen rights for "Mrs. Wiggs of the Cabbage Patch." Sam Mintz gets the adaptation assignment.

Parsons at Roach

Harriet Parsons, daughter of Louella, is on the Roach payroll to write gag yarns about Roach players.

Radio's Ad Try

Carl Nissen, for 10 years classified ad manager of the L. A. "Herald" is at KNX as commercial manager. Nissen will specialize on advertising accounts heretofore soloing in the newspapers.

More Auer Spanish

John Auer, indie Spanish producer, returned from New York last week with plans to make two more. His "The Comedian" was released by Paramount.

Kenneth MacKenna, at Fox as a writer and later as co-director, now becomes a staff megger. First assignment is "Cheating."

Endre Bohem, former Fox writer, is at Paramount. Gertrude Purcell has been transferred here from the Long Island Par studio.

Zeidman's Indies

Benny Zeidman will produce his six indie pictures at Tec-Art. First will be "Juvenile Court" with Junior Durkin. Story is by Al Boasberg.

Margaret Knapp and Walter Bonn, German players, have been added by Metro. First assignment for both is the German "Dance, Fools, Dance," with Miss Knapp doing the Crawford role.

Rosenthal Buys

Harry Rosenthal, pianist-composer-actor, has bought Jack De Bugac's piece in the Embassy roof. Schuyler Schenck stays in on the financial end.

"Bad Girl's" Good News

Frank Borzage's new contract with Fox, made after "Bad Girl," calls for $10,000 per picture. Edwin Burke, who did the adaptation, also got a new contract with a sizable increase.

Shorts' Lull

One two-reeler each at Educational and Universal are the only shorts working just now. Roach and Sennett are dark.

News

Florabel Muir, local chatterer, carried the info that 10,000 fans welcomed Constance Bennett when she stepped off the "Ile de France" last Monday (24). She docked this Monday (31).

Stations Would Move

Radio Commish Sept. 1 hears two applications for Los Angeles station removals to the class Wilshire district. KMCS of Inglewood wants to set up at Warners' Forum theatre. KFAC of Auto Row is building a new spot opp the Ambassador hotel. Major stations are protesting the inroads on their domination.

Nugent Beats U

Elliott Nugent's 3-grand claim against Universal was settled for $2,250 on appeal before the Academy. Arose from "Ex-Bad Boy," U claiming he wasn't ready on or before April 22, whereas contract read "on or about."

WB Settles Henley

Hobart Henley's $84,000 claim for layoff salary from Warner Bros. is settled for 75% plus a retraction by Darryl Zanuck on Henley's standing and ability as a director. Henley agreed to eight-week layoff providing he was given written promise of immediate assignment on the studio's reopening. He didn't get the black-and-white, so sued under the "continous" phrase in his 40-week contract.

"Mad Parade," Indie-made all-femme film, is being revised by Paramount, which bought it, to inject sympathy for Evelyn Brent.

Harry Chandlee, tried out six weeks as script doctor, sticks with Paramount.

Staff Coach Acts

Joe Ferry, Illinois university football coach, goes to Par to act on a seven-year possibility. His name will be changed.

11 Years at Par

Ten years at Paramount is Hans Dreiser's record. They've given the set designer the 11th.

Al St. John to New York to direct Par shorts on Long Island.

SCHOOL PICTURES SERIES

Distribs Differ Widely on % Playing; Best Days for Some Films New Angle

Distributors are divided this season on the percentage angle. Some are demanding a maximum of contracts calling for a majority of pictures to be played on percentage, others are asking for percentage on everything and the remainder are proceeding cautiously favoring flat rentals.

In tight spots where the distrib and exhib are fighting over percentage demands, the distributor is taking no chances, if at all in doubt, by setting the guarantees high enough to protect the seller of the product in case it falls down. That, on the other hand, is burning exhibitors who want flat rentals rather than guarantees and percentage, with the guarantees frequently charged as 'way out of bounds.

Into the percentage this season has crept a new selling angle, i.e., that of insisting on certain playdates for certain pictures with the percentage amount graduated according to the days. Exhib kickback on this is that he now doesn't have an opportunity under percentage playing to make up on a Saturday and Sunday, with a good picture, what he lost at similar terms earlier in the week.

Less Films On %

With few exceptions, leading distribs are selling less pictures on percentage to indies than in previous years, notably Paramount. Leading the vanguard that is stepping out to build up a number of percentage accounts are Metro, Radio, Columbia and Universal.

RKO Pathe is leaning more toward flat rental where the least amount of doubt persists or the account is unwilling to okay a guarantee high enough to equal the flat. The exhibs shy from that guarantee because if the picture happens to do better than expected, the distrib takes a percentage of the profits over and above the guarantee figure.

Distribs who are decreasing percentage sales this year are doing so because of the danger of low grosses in view of general conditions, varying performance of pictures, economy on theatre operating and the cost of checking. In addition to that the distrib has to figure on a certain amount of gypping, with little lucre to be spared for the inveterate stealers.

Not only the individual situations, depending on the size of the town and local conditions, but the distrib's own valuation on its product, are guiding the sales forces as to the method of marketing. This is aside from general policy on percentage.

Where the picture is strong, more accounts will be sought on a percentage basis; if fair, a guarantee may go along, and if doubtful, it's flat rental.

WB'S PATHE BUY

Product Deal Closed — With Few Exceptions Is 100% on Program

RKO-Pathe product deal with Warners, long under way, has finally been completed. Pathe gets its best WB representation to date. According to the number of situations, the Warner buy of Pathe is its most extensive this year.

RKO-Pathe has closed New York Indie circuits on its product for subsequent run after RKO theatres which have first call.

Deals include Springer-Cocalis, Manhattan Playhouses, Century Consolidated and Sol Brill, four important indies around New York with a total of over 100 houses.

Hollywood, Aug. 31.

Pathe will have two specials on its program this year, to be sold independently of its scheduled 21.

The Pola Negri picture, "A Woman Commands," will go out under this classification, also an added James Gleason-Robert Armstrong comedy, written by the former.

$18 Snub

Chicago, Aug. 31.

As a gag for the new Marx Brothers film, "Monkey Business," McVicker's theatre sought an organ grinder with a monkey to stand in the lobby during the picture's run.

House thought about $18 a week, the salary of an usher, would be a fair price but the organ grinders high hatted the bid. They claim to average $35 weekly on the streets and work shorter hours than McVicker's demanded. But they'd take $18 if they could keep the collections. McVicker's answered that with an emphatic nix.

Theatre will now assign an usher.

Home Office Distrib Lads Taking to Road To Close Exhib Deals

Distributor representatives from the home offices are deserting their desks this year to go into the field in an effort to close business which, for the first time, branch salesmen are failing to secure at terms agreeable to the sales bosses. Keen competition and strained exhib-salesmen relations are responsible for the home office lads taking Pullman rides.

Field salesmen are not held entirely at fault for the condition. According to distributor information, the exhibs are trying to chisel on terms with the branch reps cutting the figures on applications so low that headquarters of the various firms won't okay them for execution of the contract.

It is pointed out that if an exhib is asked $100 for a picture he offers the salesmen $50, figuring the application will not go through the home office at that price but that when he is encountered again by a New York representative he'll still have leeway in coming up to, perhaps, $75.

MASTBAUM'S STAGING ITS OWN STAGE SHOW

Philadelphia, Aug. 31.

Mastbaum theatre, Stanley-Warner's biggest house, is changing its stage show policy starting this Friday (4), L. E. Roy Printz, director of musical comedies has been engaged to put on shows which will be built here.

First time Mastbaum has done that, heretofore getting regular units routed from New York.

For the first program are Al Trahan, Brox Sisters and Three Gobs. Ed Lowry will continue as m. c.

Mastbaum has increased its staff of costume and scenic designers.

Mooser with Agency

Los Angeles, Aug. 31.

George Mooser, veteran showman, is with the Edward Small agency, preferring to be on his own although offered a couple of studio berths.

Will handle plays and stories with the agency.

G. T. P. ADDS TWO

General Talking Pictures (DeForest) is continuing to enlarge its sales division and has taken on two new salesmen, Henry P. Zapp and Arthur M. Elliott. Latter, known around Detroit, will probably be detailed to handle sales in that sector.

Appointment was made by Vice-Pres. Rogers in charge of sales.

Because of Its Imminence as a Screen Issue, with Its Importance and Complications, "Variety" Starts This Week a Series of Articles Attempting to Cover the Whole Subject as Far as It Has Progressed—This Will Take in the Possibilities and the Almost Unlimited Range of the School Film—Articles Will Appear Weekly

By Tom Waller

Back in 1922 the Hays organization suggested to the National Educational Association it consider films as part of the curriculum in schools. Extensive surveys and material were recorded by George Eastman.

It was not until 1931, despite certain progress made in the intervening years, that voice and picture together convinced 15,000 teacher and educator delegates at the NEA convention that the Hays suggestion was a good one.

Student tests have been made which show that educational films are economical rather than costly. Pupil efficiency has been proven in widely-spread examinations to improve from five to 50%. The increased efficiency reflects itself in quicker emptying of seats from one classroom to the other.

As an illustration, a city the size of Chicago would save, according to one of the more extensive of the tests, $3,000,000 a year in its present educational appropriation were films included in class functionings. The saving would be realized by the increased mental alertness and ability to grasp through the simplifying of a book problem on the screen. It would mean that the student slow to understand, but with his faculties accelerated by film clarifying the text-book problem, would not hold the same chair another term.

The number of student repeaters on any subject is an immense angle in educational fields generally known. The lessening of two-timers would in itself not only pay for the equipment and film, but, according to experts in the educational tests, leave the school board with extra money to spend at the end of the year.

Big Cities Like Idea

Schools in every big city in the United States right today are sold on the idea of visual education. In many cities appropriations have been made for sound equipment. New York City has added a visual education department to supplement its board of education.

Schools, as increasingly voluminous records of the official industry prove, are literally hungry for film. They are waiting an assured supply of classroom subjects. The Hays organization repeats that it is up to filmdom itself to get the school business by guaranteeing releases. Until that is done and the highly specialized production activity becomes general, the school market will not realize the impetus which producers, themselves, can give it.

As has been reported in "Variety" in several recent issues, Fox and Western Electric are taking the initiative in the open. There are others who are prepared to enter the field with the same rush that all companies manifested when sound proved it would work.

Picture companies are learning that classroom subjects must be produced by a separate organization and sold separately. They are aware that the pictures must be directly related with the subject taught in the classroom. They are also cognizant of the numerous educational systems, some almost the antithesis of the other, and the fact that because of this school pictures, no matter how well produced, cannot individually be expected to satisfy all of the systems and cover the entire classroom market.

Big Prospects

The film industry through its central medium of investigation and information is getting substantiation of the assertion that classroom business will eventually make the professional box-office returns look like the water speck in the proverbial bucket.

There are figures which deny the pauperism of school boards and their traditionally credited reputation for being meagre in acceptance of new ideas that require extra appropriations. There are ways and means on the investigatory record which indicate that even when such boards in certain parts of the country have refused an appropriation, other civic bodies, or the school children themselves, have independently raised the required financing.

So positive is the vote favoring visual education that the Federal Government has organized a bureau specializing in tabulating the amount of film used in schools, its nature, and, in fact, every particular concerning it.

It is estimated that 10,000,000 of the 30,000,000 children attending public schools have during the past decade, and are at present, realizing as a part of their class work the educational motion picture.

Each subject, however, is an integral part requiring columns of type to set forth in comparative detail.

This first article is but a brief resume of what "Variety" will publish step by step weekly, including current visual education developments, in succeeding issues, to comprehend the entire subject of films as educationals, in all of their ramifications.

Ufa's Reserved Seat Premiere

Ufa will hold a reserved seat opening at the Cosmopolitan, N. Y., for "Burschenlied aus Heidelberg" ("Student from Heidelberg").

Picture goes in Sept. 11.

Allied Fight Keeps Film Row Preoccupied—Unsold Product, State Law, Complicate 5-5-5

Chicago, Aug. 31.

With the operators-Allied fight on, local film row paid little attention last week to the announcement of the acceptance of the 5-5-5 standard exhibition contract, and since its actual use on the row is still some months off, only the legally twisted minds took any notice of the move. However, since the new contracts, when signatured, will likely be retroactive on all current contracts, it's to be expected that the new deals now being discussed will be affected to a great extent by the adopted exhibition form. Much of the local territory is still unsold with the theatres waiting for the outcome of the present operators' battle before agreeing to product.

Big point locally is the optional arbitration clause which has always been a tough bone for the exchanges and the exhibs. Illinois, together with a number of other states, is unusual in view of a State Supreme Court decision which narrated that an agreement to arbitrate a non-existent controversy was contrary to public policy; in short, that arbitration cannot be planned ahead of time in case; that only after an argument has arisen can the parties agree to submit to arbitration.

While the new arbitration awards will not be enforceable within the industry, by concerted action of either the exchanges or the exhibitors, local film row appears in favor of the whole scheme. This favor is due largely to the heartaches locally since the Thacher decree kicked the old arbitration board in the face.

Distribs' Troubles

Exchanges have discovered that recourse to civil action was tedious and expensive, and that many cases which resulted in judgment awards were so much junk paper in that the exhib had no tangible assets or, in several instances, the exhib sold out as soon as he discovered himself staring into a large judgment award.

To the exhibs the new contract means the standardization of all clauses and eliminating several freak sentences worked into the various contracts by the distributor. Metro-Goldwyn's present contract disputes with exhibs are a case in point.

While in Illinois and other states the arbitration procedure calls for a signed agreement to arbitration at the time of the dispute, the award is not immediately enforceable, but the litigants may go to the civil courts to have the award vacated. Sole hope for getting the exchanges and the exhibitors to abide by the decisions lies wholly in the power of the national bodies in keeping their members in line—M.P.T.O.A., Allied and the Hays organization.

Leopard Spots

Locally, the fact is recognized that the only chance for the success of the new arbitration clause will be in a greater willingness to give-and-take than has existed in the past on film row. Many observers fear that the branch managers may be overzealous in making a good showing for the home office and ride rough with exhibs in disputes, and that exhibs may play politics, using their buying power as a whip in forcing favorable decisions from exchange men on the board.

Since the new arbitration clause has nothing concrete to make it hold its shape it is the hope locally that the millenium has arrived, because survival of the new system depends wholly on fair play from both sides of the fence.

Tank, Not Tea

United Artists currently is off those tea party things for visiting film celebs. Instead and begun by Lynn Farnol, there will be tank parties, with the tank a swimming pool in a Brooklyn hotel.

First is for Sylvia Sidney.

Studio Writers Use Composers' Cut-in Methods

Hollywood, Aug. 31.

Freelance writers, unable to get their stories read by the studios, have a new gag that not only assures a reading but very often a sale. It's the co-author plan, with the other half of the credit going to a writer on a studio payroll and in sweet with the bosses.

Freelancer allows the insider to share co-authorship and a 50-50 split in the selling price, with his share often being more than full purchase price might have been on a solo sale.

Contract writer has little to do on the story. With some ownership in the story the outside writer knows his partner can not only get a story read but also is assured of a push from the inside, where it counts.

Darrow, in Home Town, Mops Up With Science Film, $13,000; Loop Eager for Pash Stuff

Chicago, Aug. 31.

Loop saw the Woods get away on its new season with "Mystery of Life," the Clarence Darrow evolution lecture, and the love-hungry fans rushed in to see the torrid passion of one germ for another germ. Whether the public was expecting sex or education is the big argument among the town's showmen, but whatever the cause, they came. And for the small house this will mean a sweet $13,000 for the opening session this week.

Lead of loop stays with the Chicago, which will jump approximately 10 steps above the fine score of the previous week. Town has a lust for names, and Joan Crawford is at present one of the leaders for fan play. "Modern Age" got away terrifically. It will set the loop on its ear by banging the register for a total close to $53,000 for this week.

This draw at the Chicago showed its effect on "Bad Girl" at McVickers. After two excellent opening days it felt the pinch of new competition and slipped its pace slightly. But it will hold its own easily for a good $31,000 sum.

"Rebound" is depending on the rather mythical carriage trade this week at the State-Lake, with the flappers finding too much fodder at the other palaces of pash. Clark Gable at the Oriental is supplying a good portion of that need in "Sporting Blood."

Estimates for This Week

Chicago (Publix-B&K) (4,000; 50-75-85), "Modern Age" (M-G) and stage show. Up another set of numerals to highly profitable figures at expected $53,000. Last week Lionel Barrymore led a procession of feature players in "Guilty Hands" (M-G) to pleasing $42,200.

McVickers (Publix-B&K) (2,200; 50-75-85), "Bad Girl" (Fox). Started as wow, but slid off slightly in face of tough rivalry. Will total first session to better than good $30,000. "Merely Mary Ann" (Fox) finished third week to fair $10,100. "Monkey Business" (Par) next.

Oriental (Publix-B&K) (3,200; 50-75-85), "Sporting Blood" (M-G) and stage show. First starring picture of Clark Gable, femme draw, likely to mean good $32,000. Last week "Phantom of Paris" (M-G), best regarded of recent John Gilberts, got $30,800.

Palace (RKO) (2,300; 50-75-85), "Woman Between" (Radio) and vaude. Doesn't look important, and no more than $22,000. Last week "Too Many Cooks" (Radio) corralled fair $22,200.

Roosevelt (Publix-B&K), (1,500; 50-75-85). "Murder by the Clock" (Par). Served as fill-in, getting small nugget at $12,300 for first week, and will last four days past that until "Star Witness" (WB) comes in on Wednesday (2). "Clock" won't manage more than $5,000 for the short extra stay, although regarded as exceptionally intelligent production.

State-Lake (RKO) (2,700; 50-75-85), "Rebound" (Pathe). Doesn't look capable of collecting the flapper minds and needs plenty of the better class trade to make profit, with indications of $18,000 for opening week. "Traveling Husbands" (Radio remained one week to $12,100, poor.

United Artists (Publix-UA) (1,700; 50-75-85), "American Tragedy" (Par) (3d week). Will stay four days past three weeks, with "Street Scene" (UA) on the screen Saturday (5). Current week to good $13,000 for the time of the run. Second week was excellent at $22,400.

Woods (Jones) (1,200; 50-75-85), "Mystery of Life" (U). Couldn't be better for new start, with indications of $13,000. "Pagan Lady" (Tiff) to follow.

'REBOUND' NOT STRONG IN L'V'LLE AT $7,500

Louisville, Aug. 31.

Brown theatre opens new fall season Friday night with orchestra and "Rebound." This opening gives Louisville five new films weekly.

Four theatres—Mary Anderson, Walnut, National and Gayety—are still dark. Chance of stock coming back to Mary Anderson.

Estimates for This Week

Brown—"Rebound" (Pathe), $7,500.

Rialto—"Silence" (Par), $13,700. Last week Rialto hit $15,000.

Loew's will do $12,500 with "This Modern Age" (Metro).

Strand opening day early with "Smiling Lieut" (Par), expects $10,700 first week.

Alamo—Moderate with "Brat" at $3,600.

Economy Wave

Hollywood, Aug. 31.

A letter was received at the Paramount fan mail department from a boy in La Rue, Ohio. Enclosed was $1 and a request for a picture of a girl star.

Next day an airmail letter came from the boy's mother sayings, "Please send back that dollar."

"WATERLOO BRIDGE'S" BIG $11,000 IN IND.

Indianapolis, Aug. 31.

(Drawing Population, 450,000)

Excellent quality of pictures here is the reason for packed houses at openings. Cool weather had something to do with it. Ohio moved its opening date back from Saturday to Friday. War is still on between houses with each out-trying the other to get the best films. Exploitation and more newspaper ads, too.

Estimates for This Week

Lyric (4th Ave) (2,600; 25-35-50)—"Waterloo Bridge" (U) opened with crowd in line for block. Expected to reach $11,000. Last week "Star Witness" (WB) reached good $10,000.

Indiana (Publix) (3,300; 25-35-50)—"American Tragedy" (Par) opened ok, with chance to build to $17,000, looks to be best for Indiana in some weeks. Dreiser is an Indiana product, and news copy throughout week. Last week "Smiling Lieutenant" (Par) $16,000.

Apollo (4th Ave) (1,400; 25-35-50)—"Merely Mary Ann" (Fox) will get around $7,000. Farrell and Gaynor appeal good. Last week "Bought" (WB) (2d week) $5,800.

Palace (Loew) (2,600; 25-35-50)—"Guilty Hands" (MG) opened good with chance to get $8,000.

Circle (Publix) (2,800; 25-35-50)—"Public Defender" (Radio). Dix pull good, and will reach $7,000.

Ohio (Publix) (1,100; 15-25)—"Branded" (Col). Chance slim for $1,000.

Rogers–'Age' Geared High in Denver This Wk., $10,000-$18,000

Denver, Aug. 31.

Aladdin will have the best comparative gross for this week and looks like $10,000 with Will Rogers. Other houses pointing toward little over average, except the Tabor.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Young As You Feel" (Fox). Really the best biz in town on $10,000 gait. Last week "Common Law" (Pathe) good with $8,000.

Denver (Publix) (2,300; 25-35-65)—"Modern Age" (M-G). Seems headed for smart $13,000. Last week "Sporting Blood" (M-G) finished to fine $19,500.

Paramount (Publix) (2,000; 25-35-50)—"Squaw Man" (M-G). Doubtful of bettering $9,000. Last week "Pardon Us" (M-G) wound up at $10,700.

Rialto (Publix) (1,400; 25-35-50)—"Guilty Hands" (M-G). Possibly good enough $4,000. Last week "American Tragedy" finished to $3,200 after moving in from Paramount.

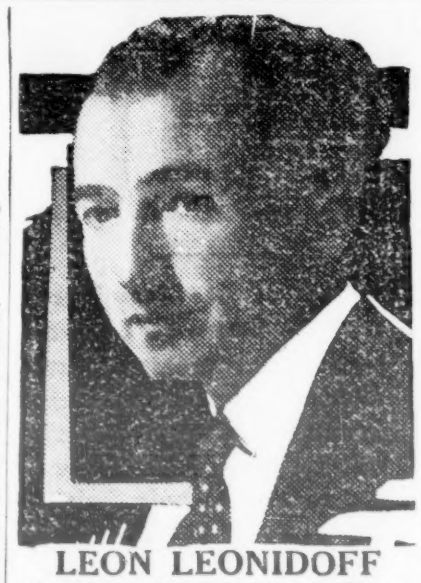
Huffman's Tabor (1,900; 25-35-50)—"Transatlantic" (Fox). Looks only fair as an $8,000 prospect. Last week "Night Nurse" (WB) wound up to a good $11,000.

Academy's Election

Hollywood, Aug. 31.

An idea of the way the wheels of the Academy of Motion Picture Arts and Sciences get into motion can be gained from their next meeting.

Executive committees of each of the five branches of the academy will convene Sept. 2 and they will appoint a nominating committee which will select candidates for the members to vote on for places on the board of directors that will be vacant in October, one new director coming from each of the five branches.



LEON LEONIDOFF

Producing for Fanchon & Marco

"VARIETY" says last week (Aug. 25) at the Pantages, Hollywood:

"'Gay Vienna' opened cold here, sans benefit of break-in, and proved not only a creditable entry but an outstanding production.

"It's Leonidoff's first real local try and his past Roxy schooling is amply evidenced." *Abel.*

CAPITAL HOUSES LEAP, 'BAD GIRL' $30,000, FOX

Washington, Aug. 31.

(Drawing Population, 450,000)

Pictures at the F street houses are doing right well. Metropolitan and Rialto reopen next Saturday.

Estimates for This Week

Columbia (Loew) (1,323; 25-35-50)—"Smiling Lieutenant" (Par). Will get $6,500 this week, its second; last week same film, $12,000.

Earle (Warner) (2,244; 25-35-50-70)—"Last Flight" (FN). Should do about $19,000, okay. Last week "Bought" (WB) and Joe Penner on stage set a new high figure at $24,500.

Fox (Fox) (2,434; 15-25-35-50)—"Bad Girl" (Fox). Headed for big $30,000. Last week "The Brat" (Fox) and Washington Revue on stage about $26,000, fine.

Palace—"Guilty Hands" (M-G). Polly Moran in person and will hit good $21,000. Last week "Silence" (Par) near $8,500.

Keith's (RKO) (1,875; 35-50)—"Caught Plastered" (Radio). Headed for strong week at close to $13,000. Last week "Public Defender" (Radio) skidded midweek to around $10,500.

Mastbaum Near Record at $61,000 Last Wk.—Fox, Phila., This Wk., $35,000

Philadelphia, Aug. 31.

Sensational business at the Mastbaum was easily the outstanding feature of the film situation in Philly last week. Town's big house got the second highest gross of its three-year career with almost $61,000.

Management gives most of the credit to Joe E. Brown, who made personal appearances—his second visit here in that capacity. Last time he drew trade, but nothing like this time. Picture was "Caught Plastered," with Wheeler and Woolsey, and drew several pans. It was in on a flat rental of $4,000.

Fox was also strong at $24,000 with "Young as You Feel." Stanley was even better than expected with $16,500 for "Star Witness," and the Earle had around $21,000 with "Runaround" as film and usual eight stage acts.

This week the hot number looks like "Bad Girl" at the Fox. It got the same rave notices here as elsewhere and stands a chance of reaching close to $35,000, best figure in many months. Mastbaum is likely to feel a heavy reaction with "Silence" as picture and stage show average. But $42,000 or a little better indicated. "Star Witness" seems almost certain to take the skids at the Stanley, following course of all gangdom pictures here. On the other hand, "Sporting Blood" should click nicely at the Stanton, with Clark Gable's growing clientele helping. The Earle figures for a normal week with "Secrets of a Secretary," although that picture seems a little too subtle and sophisticated for this Market street house. "Virtuous Husband" looks weak at Keith's.

The Boyd, deluxe Stanley-Warner house, was scheduled to reopen Thursday with "Bought," but there now appears to be some doubt about the date. Return of hot weather likely reason. May make it Labor Day instead. Aldine also mentioned for reopening late in September with "Alexander Hamilton" (WB). Metro starts its occupancy of Keith's Sept. 11 with "Street Scene." Stanley-Warner keeping house booked right up to that time.

Estimates for This Week

Mastbaum (4,800; 35-50-75), "Silence" (Par). Bound to react heavily from last week's sensational trade, but should do $42,000. Next week house starts new policy on stage shows with Le Roy Prinz putting them on here. "Caught Plastered" (Radio), plus Joe E. Brown on stage, got $61,000 last week, second highest figure in history of house. Brown given the bulk of credit.

Fox (3,000; 35-50-75), "Bad Girl" (Fox). Started strongly and got rave notices. Looks like theatre's biggest gross in months. May get close to $35,000. "Young as You Feel" (Fox) pulled house up to $24,000 mark after summer average of around $23,500.

Stanley (3,700; 35-50-75), "Star Witness" (WB). Big campaign and started well, although run not indicated. Beat $16,500, but not more than $12,000 expected this week.

Stanton (1,700; 25-65), "Sporting Blood" (M-G). Should beat $12,000. Clark Gable has quite a following here. "Traveling Husbands" (Radio) faded after good start; $7,500.

Keith's (1,800; 35-50-75), "Virtuous Husbands" (U). Looks pretty weak and no more than $7,000 indicated. "Too Many Cooks" (Radio) about $8,500.

Karlton (1,000; 50), "The Bargain" (FN). First run for a change, and this house doesn't generally do very well with first runs. Little more than $5,000 expected. "Smiling Lieutenant" (Par), $6,500.

Arcadia (600; 50), "Confessions of a Co-Ed" (Par). Looks fairly good; maybe $3,000. "Night Angel" (Par) got $2,600.

Earle (2,000; 25-65), "Secrets of a Secretary" (Par). Regarded little too subtle for this house. Should reach $20,000, however, with usual eight vaude acts. "Runaround" (Radio) good week with almost $22,000.

K. C. Not Big, but Normal, 'Mary Ann' OK at $11,000

Kansas City, Aug. 31.

Metro and Radio went into the papers heavy for "Pardon Us" and "Traveling Husbands." Both opened with line in front of their doors.

National Reunion of Veterans of Foreign Wars brought thousands of visitors, with bands, drum corps and other uniformed outfits. Streets gaily decorated and swarming with people, theatres getting some additional trade.

First change for the Liberty since it switched to first runs a few weeks ago, this week, from Sunday opening to Saturday, with 25c extended until 6. This makes the Liberty 10c cheaper until 6 than its next-door sister, Newman after 1.

Business last week not so hot. Mainstreet with "Public Defender" and Rae Samuels on stage got breaks.

Estimates for This Week

Loew's Midland (4,000; 25-50)—"Pardon Us" (MG). Laurel and Hardy favorites and first full length brought good crowds for opening; "Monsters of Deep." Tilden tennis shots, news and Globe Trotter on bill; looks like about $21,000 okay. Last week "Hush Money" (Fox) not so good at $12,800.

Mainstreet (3,200; 25-35-50-60)—"Traveling Husbands" (Radio). Given strong publicity to create curiosity with the femmes, and they were there to see for themselves at the opening; with only stage show in town, house benefitting from visitors who can see pictures at home and wanted something different; should hit fair $18,000. Last week "Public Defender" (Radio) and Rae Samuels on stage, $19,000.

Newman (1,890; 25-35-50)—"Merely Mary Ann" (Fox). If this Gaynor-Farrel feature doesn't click this week something is wrong; both leads naturals for this house, and openings big; will pprobably reach good $11,000. Last week "Bought" (WB), $10,800.

Liberty (1,000; 25-50)—"The Brat" (Fox). Hard to tell whether new all-day 25c until 6 will stimulate; shoppers think they know what they want and go to it; week will probably return around $4,200. Last week "Transatlantic" (Fox), $3,800.

2 Records Made in Frisco

'Defender,' $20,000, at Orph—'Bought' Up to $23,000 on 2 Weeks

San Francisco, Aug. 31.

"Bought" at Warners bested by over $1,000 last week the record set by "Illicit," which opened the house for WB a year ago at $1.50 top the first night and high prices throughout its run. Where "Illicit" drew $14,500, the take for the first week of "Bought" at summer cut rates was $15,700.

With 16,000 fleet gobs ashore, a Greek-American convention in town, mornings saw full houses, nights queues half a block long, hot weather didn't matter. The picture is expected to ease off to $9,000 this week, which will still be good for that small house.

Golden Gate, vaudfilm, will get average $15,000. Week ending Aug. 25 was smash week, shattering records for two years at the house with $20,000, five grand above usual good biz, for "Public Defender," with Ben Blue heading vaude.

Orpheum plugged "Traveling Husbands" with double-truck ads in the dailies, but picture opened only fair and isn't expected to top $10,000. "Dirigible" did that in its 2d week.

"Front Page" is ending its three-week run at United Artists in good form, $9,000. It grossed big at this little house in the first week, $12,000, then eased off to $10,000 second week. Even better b. o. would have meant longer stay.

Fox will do $40,000 for "This Modern Age," not so much considering the overhead of large stage unit, orchestra under Walt Roesner and big house staff. Joan Crawford is in another "Dancing Daughter" film.

Warfield should do better than average at $22,000 with Phil Harris, popular here, crooning on stage and Arlen on screen in "Secret Call." Last week "Silence" sprung a surprise by clocking $20,000, good.

"Daughter of Dragon" opened strong Monday (24) with Anna May Wong, from our local Chinatown, as the draw. Did as well by Sunday night (30) as "Huck Finn" did in nine days, $23,000, good. "An American Tragedy" today (31).

Summing up the local situation biz could be better, the fans are still shopping for pictures, but when they're given what they want they go for 'em. Witness "Public Defender" and "Bought." Yeah, even "Huck Finn" with its heavy juvenile drag.

Estimates for This Week

Fox (5,000; 35-60), "This Modern Age" (M-G). "Dancing Daughter" theme pretty frayed for Joan Crawford, but should do fairly well, $40,000. Last week "Guilty Hands" fair at $37,000.

Golden Gate (RKO) (2,844; 30-40-65), "Goldie" (Fox). Going to average good biz, $15,000. Last week "Public Defender" $20,000, five grand above good summer draw. Best mark in two years.

Orpheum (RKO), (2,700; 25-35-50), "Traveling Husbands" (RKO-Radio). Only fair, $10,000. "Dirigible" eased off to $10,000 last week from the $15,000 first week, which was big.

Paramount (Fox) (2,700; 25-35-50), "Daughter of Dragon" (Par). Opened strong Monday (24), closed Sunday night (30). Anna May Wong local draw, about $23,000. "Huckleberry Finn," preceding this, did $23,000 in nine-day run, fair, with kid matinees, heavy.

United Artists (1,200; 25-40-60), "Front Page" (Hughes) (3d and final week). Finished strong, $9,000. First week grossed big at $12,000, off 2d week to $10,000, still good for small house.

Warfield (Fox) (2,672; 25-35-50), "Secret Call" (Par). Phil Harris, added attraction, should help gate, $22,000, good. "Silence" last week surprised by clocking $20,000, good considering.

Warners (1,365; 25-35-50-60), "Bought" (WB) (2d week). Judged from first week should ease off to no less than $9,000, strong for second week. Opened with line-up before b. o. and continued heavy throughout first week, breaking house record of $14,500 for "Illicit" at higher prices, all told for week $15,700. Even mornings got full houses.

$2,800 for "Witness"

Tacoma, Aug. 31.

(Draw pop., 125,000)

"Star Witness" biggest in town this week.

Estimates for This Week

Orpheum (RKO) (1,500; 25-60) "High Stakes." Vaude as usual, around $4,000.

Blue Mouse (Hamrick) (650; 25-35-50) "Star Witness" (WB). Going at nice clip, for $2,800. Last week "Bought" (WB) $3,000.

Rialto (Fox) (1,200; 25-35-50) "Huckleberry Finn" (Par). Big mat biz, but night intake so-so; around $4,100.

Expectations Walloped by Grosses This Wk. in L. A.; Stand Offs Though; Par Going to $23,000, State $30,000

Los Angeles, Aug. 31.

Disappointments and surprises all over town. "Bad Girl" (Fox), day-dating the Chinese and Criterion, opened inauspiciously with only $17,500 between both houses, while the muchly-heralded "Star Witness," another day-and-dater at both Warners, doesn't warrant the scheduled holdover at this one-week stand. Will get $29,000 at both stands, okay for this single week, but no more. Warners seemingly are extending themselves, as with "Bought" last week, another pre-booked fortnighter, in order to save some of the choicer product, such as "Alexander Hamilton" and "Five Star Final," for the new Warners' Wilshire, opening around Oct. 1.

"Daughter of the Dragon" (Par) on the other hand surprised at the Par, and will sock out a nifty $23,-000 this week. Joan Crawford also again evidences extraordinary local b.o. appeal with a handsome $30,000 for "This Modern Age" (M-G).

"Too Many Cooks" (Radio) is a palooka at the RKO, with a bad stage show further handicapping for under $9,000, bad. "Traveling Husbands" (Radio) is another weak sister entry at the Orpheum for 6½ days, with "Waterloo Bridge" (U) premiering Thursday (3) at $1, $2 and $3.

The Pan got scared of "Murder by the Clock" (Par) and substituted "Politics" at the last minute, thus giving a day-and-date with the Wilshire out in Beverly. Normally the Pan follows the Wilshire by a week. The Dressler-Moran will do oke at both stands, with over $11,-000, okay for the Hollywood stand, and about $5,000 at the Beverly house. This makes the third day-dater in town.

"American Tragedy," which will have grossed over $45,000 on its three weeks (including an almost $5,000 premiere at $3), is succeeded Sept. 2 by "Street Scene" (UA), a studio command booking. "Monkey Business" (Par) is being saved for later, while "Unholy Garden" (UA), which was to have succeeded "Tragedy," is being remade.

Buddy Rogers in person with "Caught" (Par) is at the Par next week as part of the local La Fiesta ballyhoo celebrated Sept. 4-13. Theatres lay little stock in the Fiesta, and, if anything, with its open-air Spanish pageantry, it'll ruin indoor show biz. Motion Picture nite at the Coliseum next Friday (11) is a cinch scourge on the grosses.

Carthay Circle opened Saturday (29) on short notice with two-a-day vaudeville, no pictures, finally eliminating L. A.'s last $1.50 road show picture stand. The Carthay's music-hall policy may be developed elaborately, depending on the manner in which it catches on.

Estimates for This Week

Chinese (Fox) (2,028; 50-75), "Bad Girl" (Fox) (1st week). Opening week mild at $9,000. "Transatlantic," 2d, final week, $6,700.

Criterion (Fox) (1,600; 35-65), "Bad Girl" (Fox) (1st week). Equally poor on initial stanza, following great expectations, with $8,-500 pace. Final week of "Transatlantic's" fortnight, $5,300.

Orpheum (2,270; 25-50), "Traveling Husbands" (RKO). 'Way off at $4,000 for short week (6½ days), with "Waterloo Bridge" premiering at $1, $2 and $3 Thursday (3). "Dirigible" brodied during its nine days, getting $7,500 on its final week and $10,200 for the nine days' run.

Pantages (Fox) (2,700; 20-40-65-90), "Politics" (M-G). Over $11,-000 strong. Last week "Magnificent Lie" held up better than anticipated to $10,600.

Paramount (Publix) (3,595; 25-75), "Daughter of Dragon" (Par). Plenty oke at $23,000 with the coast's Orientals strong for the Hayakawa - Wong - Warner Oland combo. Last week "Secrets of a Secretary" $16,700. Next week "Caught" (Arlen-Dee) needs Buddy Rogers in person on stage, according to managerial expectations.

RKO (2,950; 30-65), "Too Many Cooks" (RKO). With RKO vaude, under $9,000, sad. Last week "Public Defender" $13,400, okay.

State (Loew-Fox), (2,024; 35-$1), "This Modern Age" (M-G). Crawford honey at gate with $30,000. Last week "Sporting Blood," despite strong Gable interest, eased off to just over $23,000.

United Artists (Pub-UA) (2,100; 35-$1), "American Tragedy" (Par) (3d-final week); $13,000 last week and over $7,000 for final lap not bad. "Street Scene" opens Sept. 2, a bad booking following "Tragedy." "Monkey Business" thereafter.

Wilshire (Fox) (2,296; 35-60), "Politics" (M-G). Dressler-Moran mean much out in Beverly at $5,000. Last week "Murder by the Clock" $3,400.

Downtown (WB) (1,800; 25-50), "Star Witness" (FN) (1st week); $14,000 nothing to rave about and normally doesn't rate holdover, but scheduled in for two weeks. "Last Flight" (Barthelmess) next. Last week, final of two weeks of "Bought," under $9,000.

Hollywood (WB) (2,756; 35-50), "Star Witness" (FN). Ditto comment on $15,000 opening week's pace. "Bought" last week $9,000.

$20,000-A-WK OPPOSISH IN P'T'L'D FOR 2 WKS

Portland, Ore., Aug. 31.
(Drawing Population, 400,000)

Greater Talkie Season took its first count from the Dempsey box-fighting one-night stand at Multnomah stadium, which got $20,000. Picture houses took the blow and stood the gaff. Grosses in general are upped, although some signs of relapse this week after the big exploitation of last week.

Fox Paramount taking an easy lead this week with "This Modern Age" (MG) besting August.

Fox Broadway folded "Young As You Feel" after one good week and has currently "Merely Mary Ann" (Fox), doing okay.

RKO Orpheum doing a minor nose-dive this week after last week's sell-out with "Dirigible" (Col), which clicked on aggressive exploitation. Current is "Travelling Husbands" (Radio), suffering slightly from reaction.

Legit opposish started this week with Ethel Barrymore road-showing "School for Scandal" at the Dufwin for seven days. At $2.50 top, looks good for likely $20,000, which is okay, but lower than the Barrymore gross last season. Dufwin legit stock follows into the Dufwin.

J. J. Parker will open his United Artists this week with "Street Scene" (UA). House dark all summer.

Estimates for This Week

Paramount (FWC) (3,500; 25-60)—"This Modern Age" (MG). In for good week and likely $14,000, with F &M stage show. Last week "Huckleberry Finn" (Par) fair at $12,000, hurt by opposish.

Broadway (Fox) (2,000; 25-60)—"Merely Mary Ann" (Fox) getting away for a fair week at $10,500. Last Week, "Young As You Feel" (Fox) one week only for good $11,-000.

Orpheum (RKO) (2,000; 25-60)—"Travelling Husbands" (Radio). With reg vaude may get thin $7,500. Last week "Dirigible" (Col) will exploited and big at $10,100.

Music Box (Hamrick) (2,000; 25-35)—"Broad Minded" (FN) program comedy going fairly for about $5,000. Last week "The Star Witness" (WB) did well enough at $4,500.

More Quigley Cuts

Hollywood, Aug. 31.

Further resignations from the Quigley Hollywood "Herald" has Linn Bonner leaving the paper Sept. 5 and Jack Grant resigning under a month's notice, to take effect the middle of next month.

This leaves an editorial staff of three.

JOE and JANE McKENNA

Featured in Frank Cambria's Super Production, "Down the Bay."
New York Paramount, Now!
Week Aug. 28

Due to open in London Sept. 7 but set back European Engagements on account of extended bookings in good ol' America.

Direction
JENIE JACOBS, ARTIE PIERCE
London Representative
REEVES & LAMPORT

$16,000 FOR "TRAGEDY"

Strong In New Haven—Town Really Waiting for College to Open

New Haven, Aug. 31.
(Draw. Pop., 300,000)

Paramount and Fox Poli both out with special eight-page sections tied in with local merchants to exploit opening of new season. Paramount worked on 20th jubilee slogan and Fox plugged "better show season." Both houses spending plenty on appropriate-outside decorations for fronts each week.

No radical jump in box office figures recently, but things should pick up in a couple of weeks when a few thousand Yale boys trickle back into town.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"American Tragedy" and unit. (Par) looks good at $16,000. Last week "Huck Finn" (Par) $14,100, near.

Fox Poli (Fox) (3,040; 65)—"Transatlantic" and (Fox) unit. On way to fair $12,000. Last week "Young As You Feel" (Fox) just got by at $12,500.

Roger Sherman (WB) (2,200; 50)—"Last Fight" (FN). Will continue pace already set by list of standouts that preceded it; plugging Barthelmess name above title; good for about $10,000. Last week "Star Witness" (WB) same figure.

Bijou (Fox) (1,536; 50)—"Guilty Hands" and (M-G) "Too Many Cooks" (Radio). Headed for okay $4,000. Last week "Caught" (WB) and "Woman Between" satisfied at $4,300.

Minn. Still Climbing

"Modern Age" $30,000 at Minnesota—$15,000 for "Husbands" and "Finn" $10,000

Minneapolis, Aug. 31.

Boom times continue along the Rialto with the three leading loop houses still doing strongly. This week it's "The Modern Age," "Traveling Husbands" and "Huckleberry Finn." All three are sure to go over to nice profits.

Whale of a publicity campaign sent "Traveling Husbands" off to a great start at the Orpheum. Exploitation job plus the title and average entertainment qualities seems to be offsetting the absence of names. Youngsters are flocking to see "Finn" at the State. Matinees are tremendous, but night trade not so good.

No doubt that intensive exploitation work, as well as the strength of recent product and better weather accounts for manner in which local showhouses are climbing.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"This Modern Age" (M-G) and F-M unit. Joan Crawford surefire here; will be helped by word-of-mouth; stage show also good; looks like $30,000, maybe better. Last week "American Tragedy" (Par) very strong for first three days and then slipped badly to finish to $27,000, which, however, is good.

Orpheum (RKO) (2,890; 50)—"Traveling Husbands (Radio) and vaude. Picture heavily plugged, house going limit on newspaper and general exploitation; customers seem to like picture, which drew cool reception from critics; may reach $15,000, very good. Last week "Public Defender" (Radio) finished to around $14,000.

State (Publix) (2,200; 50)—"Huckleberry Finn" (Par). Great on matinees but night trade light; about $10,000, good. Last week "Sporting Blood" (M-G) also around $10,000.

Lyric (Publix) (1,300; 35)—"Squaw Man" (M-G). Lacks punch here; Warner Baxter not much of a card and picture rather tame for these hectic days; well exploited and may cop $4,000; not bad. Last week "Honeymoon Lane" (Par) around $2,500, mediocre.

Grand (Publix) (1,100; 25)—"Free Soul" (M-G) first half; "Vice Squad" (Par), last half. About $2,-000, good. Last week "Smart Money" (WB) first half; "Man in Possession," last half; second loop runs; around $1,800, fair.

"St. Scene" a Wallop on $55,000 And "Dreyfus Case" Surprises With $10,000 at B'way Warners

Continued quality of incoming product is maintaining the Broadway rise aided by the weather. "Street Scene" looks like a smash at the Rivoli and "Dreyfus Case" is doing very well at Warners. "Scene" hit $55,000 on its first week.

Other films are sailing at a neat pace. A hot Sunday was broken by rainfall at night to bolster. The Paramount will not be far away from $57,000 on "Secrets of a Secretary" although "Rebound" at the Mayfair is weak on $18,000. "Bad Girl's" third week ought to see $85,000 and the Winter Garden may switch by installing "Five Star Final" Sept. 4, or 11, depending on "Star Witness" business. The Strand has "Last Flight" on a second week and may retain it again if the feature can reach $25,000 or better.

An 11 a. m. opening at the Hollywood with scale 15c lower than the house had when unlocking at one p. m., will become the regular policy. Experimented with during the past week, Warners took in $2,000 on the extra two hours. Scale is 50c from 11 to 1, 65c thereafter.

Estimates for This Week

Astor (1,200; $1.25), "Free Soul" (M-G) (14th week). Still holding on and claims to be doing all right.

Capitol (5,400; 25-85-$1.50), "Guilty Hands" (M-G) and stage show. Expects $60,000, okay. Last week "Pardon Us" (M-G), first Laurel and Hardy feature, $62,300.

Criterion (830; $1-$2), "American Tragedy" (Par) (4th week). Remains at $14,000 or better.

Hollywood (1,816; 15-50-65-$1), "Bought" (WB) (3d week). Fully up to expectations with chance to reach $25,000 this week. Last week $34,800 hit the bell.

Paramount (3,664; 40-65-85-$1), "Secrets of Secretary" (Par) and stage show. Won't be bad around $57,000. Last week "Daughter of Dragon" (Par) claimed $63,100.

Rialto (2,000; 25-40), "Holiday" (Pathe), "Her Man" (Pathe), and "Last Parade" (RKO-Pathe). Ran to $6,500; no date yet when house drops revivals.

Mayfair (2,200; 40-65) "Rebound" (RKO-Pathe). Ina Claire picture for the upper classes evidently, $18,000. Last week "Dirigible" (Col), first pop run, $19,600.

Rivoli (2,200; 40-65-85-$1) "Street Scene" (UA) (1st week). Spontaneous hit and racing for splendid $55,000; maybe a summer record. Last six days of "Smiling Lieutenant" (Par) around $9,500.

Roxy (6,200; 50-75-$1.50) "Bad Girl" (Fox) (3d week) and stage show. Still strong at $85,000 this week. Last week $101,000, unusual strength for a second week; total for three weeks will be about $290,000.

Strand (2,900; 25-50-75) "Last Flight" (FN) (2d week). Maybe $25,000; if so a third week here. Opening week was handsome at $36,200 for first eight days.

Winter Garden (1,418; 35-85-$1) "Star Witness" (WB) (5th week). Will exit soon. "Five Star Finall" (WB) either Sept. 4 or 11; currently $17,000. Last week, $25,100.

Warners (1,100; 50-75) "Dreyfus Case" (Col). English made picture showing strength at $10,000; first time in months house in five figures.

Booze Bribe

Hollywood, Aug. 31.

Bootleggers who make the studios are using as a sales talk that they will donate 10% of their profits to the Actor's Relief Fund.

It isn't helping much.

Mich. $45,000 With Magician, 'Bridge' $15,000

Detroit, Aug. 31.

Cool weather bringing out a lot of people, but not enough to overcome weakness at the box office.

Thurston, at the Michigan, is giving that house its biggest business this year. "Bad Girl," held over at the Fox, is being pulled two days early.

Estimates for This Week

Michigan—"Silence" (Par) (4,045; 35-50-75). Picture giving Thurston, magician, chance to demonstrate box office appeal; standees and week should amount to about $45,000, very big. Last week "Secrets of Secretary" (Par) and Ellington band, $42,300.

Fox—"Bad Girl" (Fox) (5,100; 15-25-50). Second week for this one not warranted except by shortage of pictures for house; five extra days enough and leaving to make way for "Merely Mary Ann" (Fox); will get about $22,000 on short week. Last week okay at $37,000.

Fisher—"The Bargain" (WB) (2,-300; 35-40-50-75). Doing fair business helped by weather more than others, due to location; will wind up at about nice $19,000. Last week "Guilty Hands" (M-G) big at $22,000.

Downtown—"Waterloo Bridge" (U) (2,750; 15-25-50). Nice reviews a help, but lack of names in cast holding from doing better than fair; will wind up near $15,000. Last week "Traveling Husbands" (Radio), $14,-000.

United Artists—"Squaw Man" (M-G) (2,018; 35-50-75-90). One week will about finish this one, despite powerful cast; will get about $12,000. Last week "American Tragedy" (Par) in second week weak at $10,400.

Paramount—"Pagan Lady" (Col) (3,448; 35-50-75). Not much expected, with only one week alloted by bookings; too light on $8,000. Last week "Star Witness" (WB) poor at $9,200.

State—"Bought" (WB) (3,000; 15-25-50). Doing okay for this house, around $9,500. Last week "Smiling Lieutenant" (Par) fair also at $9,000.

SOUND LIKE GOOD B. O. FIGURES IN RED HOT N.O.

New Orleans, Aug. 31.

"This Modern Age" is running ahead of other pictures this week but not up to former Joan Crawford's grosses. It's headed for $16,-000. "Sporting Blood" off at the Saenger. Management expects it to build during week, but hardly probable. May get $13,000. RKO Orpheum in for dull session with "Traveling Husbands"; lucky to do $9,000.

"Huck Finn' showing early strength at Strand and may run to $4,000. "Guilty Hands" fell down early at Tudor; will hardly reach $2,000.

Estimates for This Week

Loew's State (3,200; 60)—"This Modern Age" (Metro). Joan Crawford picture will get $16,000. Last week "American Tragedy" went to $14,000.

Saenger. (3,600; 65).—"Sporting Blood" (Metro). Not up to expectations at around $13,000. Last week "Bought" did $16,000.

Orpheum (2,400; 60).—"Traveling Husbands" (Radio) doing very little. May get $9,000. Last week "Dirigible" drew $13,000.

Strand (1,800; 50)—"Huckleberry Finn." Above average; looks around $4,000. Last week "Star Witness" jolted wiseacres by getting $2,500.

Tudor (800; 35).—"Guilty Hands" (Metro). Hard battle, around $1,-800. Last week "Reckless Hour" got $2,200.

'Bad Girl' Stalking $40,00 Par, B'klyn, Maybe $45,00

Brooklyn, Aug. 31.

Best attraction this week seems to be "Bad Girl" at the Fox. Strand is holding over "Last Flight" for a second week.

Estimates for This Week

Paramount (4,000; 25-35-50-75-85), "Secrets of Secretary" (Par) and stage show. Good notices on picture helping shove gross for week to $45,000. Last week "Smiling Lieutenant" (Par) very big at $53,200.

Fox (4,000; 25-35-50), "Bad Girl" (Fox) and stage show. Indicates about $40,000 for good week. Last week "The Brat" (Fox) $24,000.

Albee (3,800; 25-35-50-75), "Dirigible" (Col) and vaude. Nice business for $21,000. Raquel Torres on the stage. Last week "Miracle Woman" (Col) also good, $24,400.

Metropolitan (3,500; 25-50-75), "Politics" (M-G). Doing well at $24,000. Last week "Great Lover" (M-G) not good on $14,800.

Strand (2,800; 25-35-50), "Last Flight" (FN). Second week will fall off because of heavy competition. About $15,000. First week good at $20,000.

Amusement Stocks Again Back Off After Penetrating Former Ceiling; Bonds Continue Up; Trading Light

The leading theatre stocks topped highs on the movement by a fraction or so early yesterday (Monday), and then backed away from the advance, once more indicating that there is a good deal of stock for sale here and throughout the market at any levels far above the highs touched late last week and a fortnight ago.

The opening was slightly lower in the film issues and materially off among the principal industrial stocks. Fair volume came out in the first half hour. Thereafter the market turned sluggish, and, seeking to capitalize dullness, the bulls tried a rally around noon.

Sellers hopped on the improvement and the list generally came to the end of the session close to the bottom. It is not likely that the bull sponsors will abandon the battle on such a minor defeat as that of yesterday, and probably will give it at least one more whirl before the week is over, but every new sally and retreat weakens the constructive side by that much.

The theatre bonds behaved well yesterday on small dealings while the other industrials in the loan section were irregularly higher and many foreign issues reactionary. Aggressive move continued in Warner stock with a turnover above 35,000 shares and prices generally strong until the last hour drive on quotations.

Hand Made Autumn Rise

Whether or not the fall advance goes through for any substantial bull market or not, the bull sponsors were able to push the list through old resistance points last week, carrying the move through Saturday in spite of the usual week-end profit taking.

It was not sufficiently clear how much power was behind the rally nor was there sufficient volume in the trading to make the gesture convincing, but this much was certain; the amusement stocks were in the forefront of the advance and in the group Loew was trotted out as the leader, going through its three-time top at 49½ and climbing into new high territory above 50 for the first time since the decline started last February.

For some reason that was not apparent on the surface, it was Warner Bros. that carried on as runner up, rather than one or the other of the erstwhile leaders like Paramount or Fox, Warners getting above 10, which is top since the March crash below that figure. In this case the only visible ground for the operation was the strong line of product the company has begun to market for the new season and the brisk response of the theatre public to quality pictures.

The performance of Warner was even more impressive in some ways than that in Loew because of the comparative turnover of only 37,000 shares in Loew, which is not much more than normal, against 112,000 shares of Warners. In customers' rooms there was gossip of one of the other big film concerns having a hand in the Warner operation, accompanied by more predictions of future mergers, but the ticker fraternity has been fed up on merger talk, the time doesn't look especially propitious for such a move, and the story didn't get much credance.

Disposition was to take prompt profits in the Warner movement, first because it is the outside view that any major upswing at this time will have as its prime motive the distribution of pool stock, and, secondly, because traders have not yet

(Continued on page 22)

Yesterday's Prices

Sales		High.	Low.	Last.	Net chge.
900	Con. Film.	7½	7¼	7½	+ ½
1,700	East. K...	144½	141¼	142	−2¼
4,100	Fox	15⅝	14½	14½	− ⅝
3,700	Gen. Thr..	2⅝	2½	2⅝	
10,800	Loew	51	49⅝	49¾	− ⅞
8,800	Par-P	25⅜	24⅝	24¾	− ⅝
300	Pathe	1⅜	1⅜	1⅜	− ⅛
19,500	RCA	20⅝	19¾	19¾	− ⅞
8,200	RKO	15½	15	15	− ⅝
100	Shub.	3⅛	3⅛	3⅛	+ ¼
33,500	W. B.....	10¼	9⅞	9¾	− ¼
	CURB				
200	Col. Pic..	9¼	9	9	− ¼
300	Fox Thr..	2½	2⅜	2⅜	− ⅛
1,200	Gen. T. pf.	4½	4⅛	4¼	− ¼
500	Trans-L...	4¾	4¾	4¾	− ⅛
	BONDS*				
3,000	Gen. Thr...	25¼	25¼	25¼	+ ⅝
2,000	Par-P	78	78	78	+ ½
92,000	W. B.....	60	56½	57½	+ ½

* Sales and prices to 2 p. m.

'Fathoms' Oke in Prov. for $5,500, 'Bought' $14,000

Providence, Aug. 31.
(Drawing Population, 315,000)

"Bought" is the real leader this week and business appears fairly well distributed among all the houses.

Estimates for This Week

Majestic (Fay) (2,200; 15-50) "Bought" (WB). Going great and looks sure of $14,000. Last week "Transatlantic" (Fox) started okay but slipped to $9,000.

Loew's State (3,500; 20-75) "Guilty Hands" (M-G). Word of mouth likely to keep this one around $15,000.

Albee (RKO) (2,500; 15-50) "Waterloo Bridge" (U). Well liked but depressing to some; will probably stay around $5,500. Last week "Caught Plastered" (Radio), $5,200.

Paramount (2,200; 15-50) "American Tragedy" (Par). Moving along nicely but mostly class trade; maybe $10,000, oke. Last week "Huckleberry Finn" (Par) aided by juvenile stage show, $8,800.

Victory (RKO) (1,600; 15-50) "50 Fathoms Deep" (Col). About best bet house has had in months; plugged heavily by Columbia through two or three effective ballyhoo stunts; will top the Albee by doing $5,500. Last week "Runaround" (Radio) weak one at $2,400.

Fays (1,600; 15-50) "Lady from Nowhere" and vaude. No names to help; around $6,000. Last week "Reckless Hour" (FN) okay at $6,500.

Warners' 2 Novels

Warners will picturize two recent novels titled "Tarnished" and "Love Is a Racket?"

"Tarnished," by Vida Hurst, is not to be confused with the former stage play, "Tarnish," while Rian James is the author of the second book secured by WB.

NEWARK DULL

"Plastered" Around $12,000—Rogers Near $10,500 at Branford

Newark, Aug. 31.
(Drawing Population, 850,000)

As this might be called "hitless week," just normal business expected all around. "Scandals," at the Shubert, is cutting in on the picture houses.

The rebuilt and greatly improved Capitol is doing well.

Estimates for This Week

Branford (WB) (2,350; 20-35-50)—"Young as You Feel" (Fox). Rogers not clicking and won't better $10,500. Last week "Star Witness' (WB) good at $16,000, but disappointed.

Capitol (WB) (1,200; 15-25-35)—"Bought" (WB). Second run pulling strongly at rebuilt house; will do fine $5,000.

"Little (Fine Arts Theatre) (299; 30-60)—"Comrades of 1918" (Pabst). Big opening presages over $1,800. Last week "Wien du Stadt der Lieber" good at $1,500.

Loew's State (2,780; 30-50)—"Sporting Blood" (M-G) and vaude. Looks good for $15,000. Last week "Great Lover" (M-G) good at nearly $16,000, but draw credited to N. T. G. on stage.

Proctor's (RKO) (2,200; 25-40-50-60)—"Caught Plastered" (Radio) and vaude. Picture suddenly switched in in place of "Woman of Experience," not over $12,000. Last week "Traveling Husbands" (Radio) pleased, nearly $16,000.

Terminal (Fox) (1,900; 25-50)—"Women Love Once" (Par). Should get the usual $5,000. Last week "Girl Habit" (Par), the same.

'10 NITES' ROMPING IN CINCY ON $6,500

Cincinnati, Aug. 31.
(Draw Pop., 700,000)

Average week of nice weather, agreeable grosses and passable pictures on exhibit. Standing out is "Ten Nights in a Barroom," at the Grand, where lobby Whooproaring and generous paper ads is resulting in an excellent play at 50 cents. This despite the States-righter showed across the river in shooting galleries at a dime.

Estimates for This Week

Albee (RKO) (3,300; 35-75) "Just a Gigolo" (M-G) and vaude. jigging good $22,500 backed by Boswell Sisters. Last week "Public Defender" (Radio) $21,000.

Palace (RKO) (2,700; 30-50) "Silence" (Par). Puttering with fair 13,500. Last week "Young As You Feel" (Fox). Disappointed on $14,000.

Capitol (RKO) (2,000; 30-50) "Huckleberry Finn" (Par). Effective exploitation and newspaper semi-raves mean cheerful $12,000. Last week "Night Nurse" (WB) also $12,000.

Lyric (RKO) (1,350; 25-40) "Runaround" (Radio). Setting no b. o. Aflame on $2,500. Last week "Politics" (M-G) romped at $5,000.

Grand (Erlanger) (1,600; 30-50) "Ten Nights in Barroom" (Ind). Getting the ballyhoo works but plugged from a serious angle; fast pace despite newspaper raps; should do $6,500.

Keith's (Libson) (1,600; 30-50) "Arizona" (Col). Rated poorly by reviewers; reflects mere $2,500 glimmer. Last week "Ex-Bad Boy" (U) $3,500.

Family (RKO) (1,140; 20-35) "Texas Ranger" (Col) and "Enemies of Law" (Fischer). Split. Will bulge no vaults at $2,200. Last week $2,000 on "High Stakes" (Radio) and "Murder by Clock" (Par). Second run.

Shubert Bondholders Ask Advice; Downtown Bankers Sidestepping

Recent developments denote the Shuberts are seeking new financial sources in downtown New York and so far without success it is reported. Another Shubert diversion at present is its bondholders asking legal advice.

A banking company requested on behalf of the Shubert Corp. to become a part of its financial reorganization is said to have sidestepped the opportunity on two grounds; that it is of the opinion the best Shubert theatrical properties remain the property of Lee or Jake or both individually, and again, that the standing of the Shuberts around Wall Street is more of realty operators than showmen.

Charles H. Hyde, attorney at 511 5th avenue, has been consulted by some of the Shubert bondholders. Mr. Hyde has been ill for the past week but from his home on Long Island Saturday (29), he admitted having talked to the bondholders. Mr. Hyde would not go into the matter, explaining he had not been retained, but merely consulted.

3,100 Bondholders

There are around 3,100 holders of the Shubert bonds, amounting to around six million dollars on which the interest was defaulted June 15, last. Through the Shubert bondholders being widely scattered and smaller in number than usual, it is said the Shubert interests did not anticipate action by them. Downtown the Shubert proposition was for the bankers to refinance the Shubert Corp., according to report, with the deal to include the continued operation of the Shubert Theatrical Corp's business by Lee and Jake.

The bankers stated they were not aware of the present status of the bankers formerly concerned in the Shubert financing. These were variously mentioned as J. W. Seligman and Company and the Equitable Trust Company.

Good B. O. Line Up in Balto This Wk, With Two Dark Houses Reopening

Baltimore, Aug. 31.
(Drawing Population, 850,000)

Reopening of Hippodrome Friday and of Rivoli Saturday (29) heralded the fall season here. Latter continues all-sound picture policy, but former brings vaude back downtown.

With exceptional screen fare in nearly every downtown house, it looks like another outstanding week, despite increase in seatage due to reopenings. "Huckleberry Finn" at the Century is a departure. "American Tragedy" at Stanley is big talk and looks like good b.o. "Star Witness," doubling at Keith's and uptown Metropolitan, okay. "Dirigible" doing well at reopened Rivoli. "Dreyfus" getting class trade at the Auditorium. George Jessel, heading stage bill, overshadowing picture at reopened Hippodrome.

Estimates for This Week

Century (Loew), "Huckleberry Finn" (3,200; 25-60). Good spot for this juvenile-aimed picture. Kids like the combination of stage and screen at this house, and with the child classic to bait 'em looks like $24,000. "Guilty Hands" last week all to the good, but shared with Ted Claire, who returned to the scene of his record-breaking m.c. run. Monday he got an ovation lasting 2½ minutes. Picture established Lionel Barrymore as b.o. card here. Looks fine for $24,900.

Stanley (Loew), "American Tragedy" (3,600; 25-60). This one well advanced. Tragic ending may slow it up when story gets 'round by word of mouth last half, but opening strong, and good week likely, about $22,000. "Squaw Man" last week was okay, but not remarkable. Title and subject didn't help it with many fans, who regarded it as just a western. Satisfactory at $19,500.

Valencia (Loew), "Pardon Us" (1,200; 25-35). This comic liked at Century and should continue in the money upstairs. Good $3,800 expected. "Smiling Lieutenant" last week somewhat of disappointment. After great showing at Stanley, bigger intake was expected up here. Off at $3,000.

Parkway (Loew), "Pardon Us" (1,000; 25-35). Looks like big biz for laugh film uptown here. Should cross $5,000. "Smiling Lieutenant" here last week and failed to ring this b.o. bell for a very high figure. Good $4,200, but more expected.

Keith's (Schanberger), "Star Witness" (2,500; 25-50). Day-and-dating with uptown Metropolitan. Stiff competition this week, but may reach $11,000. "Bought" on holdover, $8,500.

Rivoli (Wilson), "Dirigible" (2,100; 25-60). Running into heavy competition on opening week. Maybe $10,000.

Hippodrome (Rappaport), "Those Who Love," vaude (2,500; 25-50). Opened with big invited audience Friday night. Should get about $16,00 on opening week.

Metropolitan (Warners), "Star Witness" (1,300; 25-50). Day-and-dating with downtown Keith's. Should do $5,000 here. "Bought" last week good $4,500.

New (Mechanic), "Merely Mary Ann" (1,400; 25-50). Despite critical snickers proving surefire b.o. Should go to $12,000 on holdover week. Same film last week started with a standout Monday a.m. and jammed 'em in throughout; $17,000, great.

$40,000 for Boston Met, 'Tragedy' Takes $9,000

Boston, Aug. 31.

For optimistic Boston "American Tragedy" is the best bet this week. September opening strong, cool weather and most everybody in much better state of mind.

Estimates for This Week

State (4,000; 35-50-60) "This Modern Age" (M-G). Strong and expected to do about $20,000. Last week "Guilty Hands" (M-G) $15,000.

Scollay (Publix) (2,500; 35-50-60) "Transatlantic" (Fox). Will probably go $12,000. Last week "Common Law" (Pathe), $11,000.

Met (Publix) (4,380; 60-75) "Secrets of Secretary" (Par). Will hit around strong $40,000. Last week "Bought" (WB) did sock $48,000, also farewell week of Heidt band; house is itself again.

Fenway (Publix) (1,360; 30-60) "Bought" (WB). Should go $4,500. Last week "Huckleberry Finn" (Par) $3,700.

Uptown (Publix) (1,500; 35-50-60) "American Tragedy" (Par). Looks like $9,000, very big. Last week "Young As You Feel" (Fox) $6,500.

Keith's (4,000; 35-50-60) "Caught Plastered" (Radio). Just fair near $16,000. Last week, "Rebound" (Pathe) only $11,600.

Keith Boston (3,000; 45-50) "Woman Between" (Radio). Looks fair with $14,000. Last week big with E. G. Robinson in person and "Runaround" (Radio), $22,000.

'Witness' $6,000 in Seattle—'Age' $15,000 And 'Tragedy' $11,500

Seattle, Aug. 31.
(Drawing Population, 500,000)

"American Tragedy" will only do one week, but "Star Witness" looks healthy. Joan Crawford is lifting up the Paramount this week.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50) "Modern Age" (M-G). Looks better and $15,000, swell. Last week "Sporting Blood" (M-G) just fair at $8,300.

5th Ave. (Fox) (2,400; 25-35-50) "American Tragedy" (Par). Mixed opinions; only one week on $11,500. Last week, final five days of "Young As You Feel" (Fox) dropped to $7,000.

Music Box (Hamrick) (950; 25-35-50) "Star Witness" (WB). Good advance campaign, picture liked and $6,000. Last, 2d week of "Bought" (WB), $5,000.

Liberty (Jensen-von Herberg) (2,000; 15-30) "One Night at Susie's" (FN). Some going to see what happened; two color advertising in newspapers proves peppy; advertising 10c parking as well as 15c admish until 7 p. m.; indicates $6,400. Last week "Two Gun Man," $5,900.

Orpheum (RKO) (2,700; 25-60) "Public Defender" (Radio). With Dix billed as "new personality," so-so, $10,500. Last week "Traveling Husbands" (Radio) pretty good on $11,500.

Coliseum (Fox) (1,800; 25-35) "Murder by Clock" (Par) and "Caught" (Par). Not so good; may do $3,500. Last week "Just a Gigolo" (M-G) and "Chances" (FN), $4,000.

BIRMINGHAM PERKS

Temple Reopens on Split to $1,500—"Plastered" $5,200, Oke

Birmingham, Aug. 31.
(Drawing Population 325,000)

Things are buzzing a little louder. Temple reopened Saturday (29) and did well all day at lowest prices in town. Merritt is opening his places downtown Labor Day and when he does that every theatre will be running except the Trianon, Lyric and Pantages, latter two closed for sometime.

Robbins Brothers circus here today (31) and grossing pretty fair. The Ham always is a good Circus town and theatres took a cut on Monday's take.

Estimates for This week

Alabama (Publix) (2,800; 25-35-60) "This Modern Age" (M-G) and vaude. Will do moderately, $12,000. Last week "Young As You Feel" (Fox) $12,500.

Ritz (RKO) (1,600; 25-40) "Caught Plastered" (Radio). Pretty good at $5,200. Last week "Night Nurse" (WB) did fair, $4,200.

Temple (Indie) (2,650; 15-20) "Outward Bound" (WB) first half, "Bachelor Apartment" (Radio) second half. Reopened with a bang; $1,500 this week and good considering admission.

Vaude Pushing Palace, Columbus, for $15,000

Columbus, Aug. 31.
(Drawing Population, 475,000)

Palace vaude opening had them standing to the corner. Olsen and Johnson on top and exploitation splash. With half a chance this week ought to see fine $15,000.

Other houses bound to suffer somewhat, due to heavy play at Palace.

Estimates for This Week

Palace (RKO) (3,000; 25-50)—"Caught Plastered" (Radio) and vaude. Using stage again and ought to get $15,000. Last week "Public Defender" (Radio) eight days to $8,100.

Ohio (Loew-UA) (3,074; 15-50)—"Guilty Hands" (M-G) and unit. Only a fair $11,500. Last week "Silence" (Par) held up with $12,600; down to 15c for children.

Broad (Loew-UA) (2,500; 15-50)—"American Tragedy" (Par. Backed by heavy ads and exploitation should hit nice $8,500. Last week "Transatlantic" (Fox) not too hot, $7,400; also 15c for youngsters.

Grand (Neth) (1,100; 25-50)—"Bought" (WB). Star best bet of town and should do nice $5,000. Last week "Reckless Hour" (FN) glad to get away on $3,000.

Majestic (RKO) (1,100; 15-50)—"Woman Between" (Radio) and "Enemies of Law" (Ind), split week. Hardly more than fair $2,500. Last week "Runaround" (Radio) and "Mother's Millions" (U) $2,300.

Judgments

Glen Theatres Corp.; First Division Pictures, Inc.; $128.

Mutual Burlesque Ass'n, Inc.; Twombley Amus. Corp.; $6,001.

Spanish Garden Golf Club, Inc.; W. H. Ackley, $89.

Partell Pub. Co., Inc., Stanley Wachtel, and George R. Parker; Brooklyn Daily Eagle; $1,307.

Lou Tellegen; I. C. Tellegen; $12,331.

Green & Green Music Publishers, Inc.; Morning Telegraph; $207.

Display Stage Lighting Co., Inc.; F. W. Geilsdorf et al.; $2,482.

Exhibitors Holding Corp.; Nat. Screen Service Corp.; $260.

Iceland, Inc.; M. F. Kiernan et al.; $3,421.

John C. Jackel Amus. Enterprise, Inc.; Centrum Corp.; $83.

Satisfied Judgments

Mayan Productions, Inc.; H. J. Cuskley; $134.

PUT'ER THERE

You might quabble about protection...dicker over percentage...argue about playing time...but thousands of exhibitors agree with these branch managers on one big fact. WARNER BROS. *and* FIRST NATIONAL *features* and VITAPHONE *shorts* are the outstanding *'buys' for* 1931-32!

AND HERE'S THE UNCHALLENGEABLE PROOF..

FIRST 12 WARNER BROS. and FIRST NATIONAL releases confirm the buying judgment of thousands of exhibitors

THE
STAR WITNESS
with
WALTER HUSTON
"CHIC" SALE DICKEY MOORE
Frances Starr Grant Mitchell
Sally Blane Ralph Ince

Now in its 5th record-smashing week at the N. Y. Winter Garden.

RICHARD
BARTHELMESS
in
THE LAST FLIGHT
with
David Manners, Helen Chandler
John Mack Brown, Walter Byron
and Elliott Nugent

Greatest of Barthelmess hits sets a terrific box-office pace everywhere!

THE BARGAIN
with
LEWIS STONE
DORIS KENYON
CHARLES BUTTERWORTH
UNA MERKEL EVALYN KNAPP

Selected as one of the best films of the month by Photoplay and Screenland.

GEORGE ARLISS
in
ALEXANDER HAMILTON
with
Doris Kenyon June Collyer
Dudley Digges Montagu Love
Ralf Harolde

"Grand entertainment. A box-office triumph for Warner Bros."
—*Hollywood Reporter*

DOUG FAIRBANKS, Jr.
in
I LIKE YOUR NERVE
with
LORETTA YOUNG

"Doug Jr. in an hilarious movie cocktail!"
—*Screenplay Magazine*

SIDE SHOW
with
WINNIE LIGHTNER
CHARLES BUTTERWORTH
EVALYN KNAPP
DONALD COOK

"Sure-fire box-office. Fast and funny!"
—*Hollywood Reporter*

YOU KNOW

'The Star Witness' is a terrific box office sensation in every spot it plays!

YOU KNOW

'The Last Flight' is the greatest Barthelmess hit in years!

YOU KNOW

that no company has ever produced a picture so big, so powerful, so truly great as 'Five Star Final.'

YOU KNOW

that WARNER BROS. and FIRST NATIONAL can deliver more sure-fire hits *right now* than any other company can truthfully promise you.

THAT'S WHY

you become one of the industry's real leaders the moment you sign that square deal contract for

35 STAR HITS *from* WARNER BROS.

35 STAR HITS *from* FIRST NATIONAL

70 *Guaranteed* VALUES

VITAGRAPH, *Inc., Distributors*

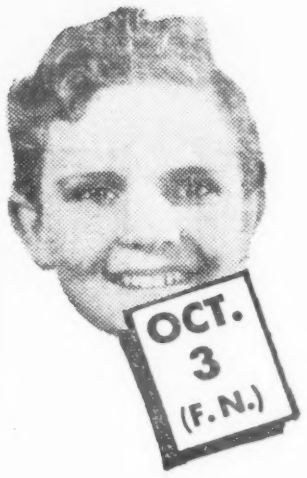
FIVE STAR FINAL

with EDWARD G.

ROBINSON

H. B. WARNER
MARIAN MARSH
Frances Starr, Anthony Bushell
George E. Stone

"Hits a new high point in pictures! Human, stirring and realistic!" —*Motion Picture Herald*



PENROD AND SAM

with

LEON JANNEY

Junior Coghlan Matt Moore
Dorothy Peterson Zasu Pitts

Based on the story by
BOOTH TARKINGTON

"Clicks in a big way. Juvenile characters bring laughs and tears." —*Motion Picture Daily*

WILLIAM POWELL

in

THE ROAD TO SINGAPORE

with MARIAN MARSH
DORIS KENYON

"Certainly proves to his advantage to be with Warner. This one is grand." *N.Y. Telegram*

LARCENY LANE

with

JAMES CAGNEY
JOAN BLONDELL

Noel Francis Edward Nugent
Guy Kibbee

(Written by Kubec Glasmon and John Bright)

"Another Warner smash! Knockout story, perfect cast, fast-moving!" —*Hollywood Reporter*

DOLORES COSTELLO

in

EXPENSIVE WOMEN

with
H. B. WARNER, WARREN WILLIAM
ANTHONY BUSHELL

Belle of the Box Office scores in triumphant return to the screen!

THE RULING VOICE

with

WALTER HUSTON
LORETTA YOUNG

Doris Kenyon David Manners
Dudley Digges

"Highly entertaining. Played superbly by the principals." —*Photoplay*

Let's Shake On It!

We are proud that the largest percentage of exhibitors have selected WARNER BROS. and FIRST NATIONAL as their backbone program for 1931-32. ▲ ▲ ▲ ▲ ▲ ▲

We are proud of the enthusiastic acclaim accorded our first twelve releases. We feel the balance of the program planned for us will make this OUR *greatest year*, YOUR *greatest year*, and . . . . . .

WARNER BROS. *Greatest Year*

Ufa-Tobis May Merge Interests In U. S., Tobis Handling Distribution

Ufa and Tobis are believed close to merging their American activities within the next couple of months. Tobis would handle the distrition of all Ufa prodct in the United States besides its own and that of affiliated companies, in such an arrangement. Likelihood is that the deal will be consumated when Ludwig Klitsch, Ufa chief, arrives from Berlin some time in October.

Project has been under discussion in Berlin and New York for some time and is now understood to be awaiting Klitsch's final word. One report is that Klitsch favors the idea.

Ufa would keep its Cosmopolitan theatre in New York and run it as at present. Also that firm may hold its Chicago theatre and possibly two or three other spots. Outside of those houses, however, Tobis would handle all distribution of Ufa film.

Ufa's angle is that it wants a theatre in New York for prestige purposes abroad. Beyond that it figures America, as a foreign market, isn't worth fighting for unless organized under one central distributing and control such as Tobis would supply. Since Ufa product is recorded on Tobis equipment the two concerns are on friendly terms abroad.

Too Many Shoestringers

Ufa has thus far been content to run without a distribution branch here except to put films into its own theatres and turn over product to other indie distributors. Thus, it has turned all its dubbed English films over to Talking Picture Epics for American distribution for next year.

According to Milton Diamond, Tobis' American head, Tobis first conceived the idea of organizing its American distribution after continued reports that the field here was being swamped by mushroom and shoestring distributors, who were harming German companies more than helping them. Tobis figured that by organizing the field it would not only be putting itself in the way of making some money but would be helping the many indie licensees in Germany which it has under contract.

Ufa has announced about 10 theatres for America. Tobis hopes to open about 20. In order to supply these and indie houses with sufficient film, both companies would have to lean heavily on indie producers in Germany with Tobis naturally getting the break because of its equipment tieups.

DUTCH WIRE CO. AFTER INJUNCTION—WORRY

The Hague, Aug. 20.

Electro-Kino Company of Rotterdam is trying to get an injunction in court against use of Loetaphone wirings. Some theatre owners are uneasy as this would mean that they would have to stop using these second- Equipments.

The Bioscoopbond has issued a circular to exhibitors telling them that at present there is no danger from that quarter, as no patent applications or requests for injunctions have been filed with the proper authorities. Until that move has been made by Electro-Kino, Loetaphone installations may be used with impunity.

Berlin Papers Enthuse Over Murnau's Last Film

Berlin, Aug. 31.

Papers here are excited over the late Murnau's last picture, "Tabu," which they term his best effort.

It's selling well here and looks a good financial success throughout Germany.

MANANA PATRIOTS

Mexico City, Aug. 27.

Federal and civic governments have hung up prizes for the theatre or picture house that offers the best nationalistic propaganda.

Program sponsors are squawking becausing exhibitors are not as hot as sponsors think they should be about the proposition.

FRENCH LIKE PROPAGANDA

As Of Value In Pictures—Good Two Ways

Paris, Aug. 31.

Government here continues to figure pictures as having propaganda value and is in favor of tieups with film companies for that purpose. One example is a North African talker officially backed. Film is being made in French and English versions.

It will be titled "Sands." It's an indie production financed by Horace Ashton, and will get United Artists release.

The Health Ministry is patronising Tobis for an anti-venereal disease educational film directed by Marguerite Viel. It's currently being made at the Epinay studios.

NOTHING SET ABROAD FOR U.A. PRODUCTIONS

Geneva, Aug. 31.

Arthur Kelly, treasurer and foreign head of United Artists, making a tour of Europe looking things over, is practically set to move U.A. into foreign production on this side, it is said. Probability is that U.A. will make films in Joinville, outside of Paris, where Paramount already has studios.

Kelly has called a meeting in Paris of all U.A. agents from France, Belgium, Switzerland, Austria and Italy to talk the move over and figure out the details.

Idea, as understood here, is that U.A. will make German and French versions in Joinville, restricting itself from the start to the two languages.

Nothing is known at the United Artists New York offices of foreign production plans for Joinville. While admitting that such a move is a possibility, U.A. execs at the home office state nothing is positive on such a move or anything similar to it, and probably won't be until Kelly comes back to America.

Fritz Lang's 1st Comedy

Berlin, Aug. 21.

Fritz Lang will make two new pictures with the Nero Film Company. The first will be a comedy. This will be Fritz Lang's first comedy. Its title will be "Viennese Legends."

The second will be a continuation of the Mabuse plot, entitled "The Testament of Dr. Mabuse."

Lawrence Sails

Laudy Lawrence, Metro foreign chief under Arthur Loew, leaves for Europe Wednesday (2) for a tour of European offices. First is Paris and the duration of the trip is indefinite.

Metro still has enough foreign product on hand to fill its schedules until about April. Company is taking its time on setting a future policy, although Irving Thalberg's recent return from abroad was expected to hasten a decision in this matter.

B. I.'s Femme Exec

London, Aug. 31.

George Ayre has left the publicity chair at British International to handle that work for Warner Brothers-First National British productions. He'll be replaced at B. I. by Sybil Sutherland.

That makes Miss Sutherland the only femme exec in the B. I. studios here.

DeMille in Moscow

Moscow, Aug. 31.

Cecil DeMille, with Mrs. DeMille, arrived here Saturday (29) to spend a fortnight in Moscow. After that they'll make a trip to the Caucasus.

While here DeMille will discuss the possibility of doing a picture here jointly with the Russians.

TOBIS FIGURING

Needs Another Company to Make Foreign Talker Versions

Berlin, Aug. 31.

Tobis is talking things over with Polyphon, record manufacturers, for the establishment of a new company to make foreign versions.

Idea is for the new company to manufacture equipment containing the best qualities of Tobis and Polyphon. Tobis figures that for a reach into the foreign market it needs equipment and product of a higher grade than necessitated for local consumption.

WB AND U UNITS STARTING IN ENGLAND

London, Aug. 31.

Warners opens its English production unit at Teddington next week with likelihood George Arliss will make the first talker.

First Warner director here will be Frank Bogan. He's en route to London from Hollywood.

Universal is practically ready to bow in as a British producer, opening next month. John Drinkwater's "Bird in Hand" is a probable early film.

Universal tried to get night shooting dates on the Paramount studios at Elstree, but later closed for the Blattner studios on a six-month lease.

German Talkers with Songs Most Popular In Hague at Present

The Hague, Aug. 21.

At present American talkers are a washout here. German films with popular songs are the big attractions and talkers in other languages have no pull.

At the City theatre, where formerly practically only American films in the days of silent pictures were shown, now has one German picture after another.

Passage theatre this week has a French picture, "Le Roi des Resquilleurs," but it does not look as if French films will be able to draw as well as the Germans, as the masses grasp much easier German dialog than French, even if without tuition in German.

English Tax Raise?

London, Aug. 31.

Inside rumor has it that the government intends to raise the amusement tax in the near future. Showmen in all branches are worried.

Rise in taxes, showmen insist, would be a ruinous action and must be avoided if at all possible.

Emelka's Lineup Takes in 3 Groups; Schach-Grune Operating Heads

Berlin, Aug. 31.

Under the new Emelka lineup, the company is handled by a series of German, Swiss and French groups. Among the Germans are General Manager Courth of Electrola and Heilo von Flemmingen; Swiss group contains a member of the Bank Speiser Gutzwiller Co., and the French group, directors Deutsch and Albert Kohan.

Kommerzienrat Krauss resigned from the company, under the arrangement, but retained his 8 to 10% Emelka shares. Director Hoffman also resigned from the board. Management of the board will be in the hands of General Manager Max Schach and two others to be appointed today (31). Karl Grune will probably be named production manager today.

For functioning purposes a holding company is being established in Basle. It will provide the necessary production credit of $1,000,000 to $1,500,000. Long-term credit already has been arranged with the Berlin Commerz und Privatbank.

Business management of the concern, under the new tieup, will be handled entirely from Berlin.

LOWER % TERMS

Paris Giving Less— 12% For Osso's "L'Aiglon"

Paris, Aug. 31.

Dwindling percentages rentals are making bankers here increasingly conservative as regards film production. An instance is Adolphe Osso's case.

Osso is financially over extended, so he placed his newest film, "L'Aiglon" expensive production made from Rostand's play, into the Olympia on a 12% rental.

MGR. SHOT BY GIRL SEC WHO THEN KILLS SELF

Vienna, Aug. 31.

Leopold Alexander, director of the Apollo, picture house, was shot in the theatre here by his secretary, Rose Pueregger, who then committed suicide.

"Variety's" Vienna correspondent adds (by cable) that this shows there's "danger in married theatre directors entering into liaisons with their secretaries."

Laemmle's Banquet

Paris, Aug. 31.

Carl Laemmle celebrated his 25th film anniversary here with a big banquet to which all French film interests were invited. At the banquiet Laemmle announced plans for film production in France.

Idea as Laemmle explained it, is that Universal will produce here, in Germany and in England, for quota purposes and in Mexico for the Spanish market. Laemmle leaves here now for London and will [illegible] from there for New York Sept. 5.

Universal has been making pictures in Paris, London and Berlin for the past year for consumption in those countries. Mostly are versions of U's American product and under tieups with local producers in the three countries.

New French Producer

Paris, Aug. 31.

A new company has been formed here under the title of the Fifra Corp., headed by Maurice Barbour, to make talkers.

Organization is now at work on a subject entitled "Lilas" in the Pathe-Natan studios, with Andre Luguet as star.

Ufa Film for Sale

London, Aug. 31.

Harry Sanders, Ufa representative, is here talking to Gaumont British.

He'd like to sell "Monte Carlo Widow," recently finished Ufa film.

WEEK-END RAIN BOOSTS LONDON CINEMA GATE

London, Aug. 31.

Weather bureau had promised London a week-end of fine weather. In consequence there was a great exodus to the country with Saturday's business at the picture houses was off.

Instead of sunshine, rain fell Sunday. The stay-at-homes were forced to the theatres for recreation and the film spots profited greatly.

Paris, Aug. 31.

Weather continues showery.

Picture houses, especially, doing well.

Am. Films Preferred

Paris, Aug. 31.

American originals are continuing to mop up here where shown.

"Little Ceasar" (WB) got rave notices all around.

Mex History Picture

Mexico City, Aug. 27.

Representatives of the Continental Motion Picture Co. (home address unrevealed) are here arranging for the production of a picture to be called "The History of Mexico." Production, representatives state, will be a historical pageant of this land.

Understood picture will be a talker, but representatives seem to be undecided. They have begun sounding the Federal government for assistance in the way of the loan of troops and period costumes from the National museum.

Take Pirandello for M-G

Hollywood, Aug. 31.

Luigi Pirandello, Italian playwright who recently sold his play, "As You Desire Me," to Metro, will be brought here by that company to adapt the play for pictures.

THAT EISENSTEIN FILM

Despite previous denials, reports are still around that Amkino will release the film Sergei Eisenstein made in Mexico.

Eisenstein is expected in New York for screening in about a week. Film remains untitled.

IN PARIS

John van Druten, Freddie Carpenter, George Chiles, John Murray Anderson, Albertina Rasch, Lil Dagover, Natacha Rambova, Djuna Barnes, Millard Webb, Mary Eaton, Edmund Goulding, Noel Coward, Raoul Whitfield, Nora Miesto, Elsie Lawson, Carl Laemmle, Al Zeckler, Mildred Walsh, Princess Molly, Spotted Elk.

Exhibs in New South Wales Face Desperate Business Conditions

Sydney, Aug. 2.

Desperate about sums up the position existing today in the State of New South Wales as regards many exhibitors. So bad has business lately become in the neighborhoods that many independent showmen are finding it impossible to pay overhead.

At a recent meeting of showmen, it was decided to appeal to the government for assistance in respect to the prohibition of talker apparatus manufacturers from removing any gear from any theatre whose management is unable to keep up the payments.

Operating in New South Wales is what is known as the Moratorium Act, a measure passed by the present Labor government. It prohibits any organization from claiming househod goods on which payments have not been kept up by the purchaser because of the present financial depression. Exhibitors will probably ask for governmental coverage of this act to apply to them.

That, today, is how the general run of small showmen are faring despite double feature bills and added attractions. It is not only the small men who are suffering but the big circuits are finding the going pretty tough.

Whether the government will come to the aid of the exhibitors is conjecture. American wire organizations are carrying many showmen along, hoping to be paid when brighter times happen by. Several film distributors are also backing the smaller man and not pressing unduly for payment.

Thousands are paying Thousands at the Mayfair!

Broadway follows the lead of Boston and Cleveland • to the star who puts the "it" in hit!

RKO PATHÉ presents

Ina Claire

BOOMING BUSINESS IN THE STUDIO TOO!

SHOOTING: Bill Boyd in "Suicide Fleet"; Helen Twelvetrees in "Breach of Promise"; Eddie Quillan in "The Big Shot" *(temp. title)*

PREPARING: Constance Bennett in "Lady With A Past"; Ann Harding in "Prestige"; Helen Twelvetrees in "Pick Up"; Bill Boyd in "Timber Beast"; Tom Keene in "Ghost City" *(temp. title)*

COMPLETED: Ann Harding in "Devotion"; Helen Twelvetrees in "A Woman of Experience"; Constance Bennett in "Common Law"; Eddie Quillan in "Sweepstakes"; Ina Claire in "Rebound"; Bill Boyd in "The Big Gamble"; Helen Twelvetrees in "Bad Company"; Tom Keene in "Sundown Trail"; Eddie Quillan and Robert Armstrong in "The Tip Off"

The Old Fightin' Cock crows on the radio every Friday night, 10:30 New York Time, RKO THEATRE OF THE AIR, coast-to-coast hook-up of 44 stations!

RKO PATHÉ

REBOUND

From the Arthur Hopkins stage success by Donald Ogden Stewart

DIRECTED BY EDWARD H. GRIFFITH

with ROBERT AMES • MYRNA LOY • HEDDA HOPPER • ROBERT WILLIAMS

A CHARLES R. ROGERS PRODUCTION

Harry Joe Brown, Associate Producer

EXPLOITATION

By Epes W. Sargent

Denver's Style Show

One of the biggest tieups ever put on in Denver—and at practically no cost to the house—was made by Bert Henson, p. a. of the Denver theatre, when he hooked up with the Denver Market week. This is an annual event put on by the Denver Market Week Association.

Instead of staging their style show in the muny auditorium, it was put on at the Denver as part of the stage show. Association paid the bill for the models, overtime and extra stage hands, amounting to around $2,000. They weren't skimpy with this angle. Every woman attending got a thrill out of seeing the clothes paraded before her.

Prominent mention was made of the style show at the Denver on every piece of advertising matter that went out. Some were: 50,000 four-page envelope stuffers. 10,000 mailing cards, 10,000 broadsides, 15,00 sixteen page Fashion Highlights, 15,00 two-color letterhead stickers, 5,000 two-color package stickers, 3,500 broadsides, 1,800 personal invitations and 5,000 imitation railroad tickets. The association and members sent out this advertising material and in many instances the copy of the Denver theatre was the most prominent thing. And as a final flourish, association bought 1,000 seats to the Tuesday night performance. These were given to out-of-town buyers.

Association is pleased with the week, and especially staging the style show at the Denver. It will no doubt repeat the stunt next year.

Cuckoos Hurt

Almost every week some manager reports that he secured the insertion of a house herald in this or that magazine, generally to tie in to some story, past or current, in the same mag. Generally he ends up with a statement that all it cost was the printing of the slip and a few passes to the carriers.

Sometimes it costs more than that. Many persons object to paying for a magazine and having it delivered cluttered up with foreign advertising. Sometimes the theatre loses more in good will than it gains in immediate sales. This class of advertising is known to newspaper men as cuckoos, in allusion to the bird which foists its eggs into the nest of some other feathered mother to raise. The reaction is the same whether it be eggs or heralds.

A better way was followed by one manager recently. He obtained the addresses of all subscribers from the local agent and postcarded them with a reminder that the story recently read in the magazine would be realized on his screen the following week.

Uniform Fortunes

A stunt worked on one of the Charlie Chan pictures can be adapted to any feature having to do with fortune telling, and it will get over in a big way.

In the lobby two weeks in advance of the picture a card announced that "Chi Wu," noted Chinese mystic, would tell fortunes free the last three days of the following week.

A booth was built in one corner, and a man made up in a mixture of flesh and green grease paint sat under a green spot against a black curtain sprinkled with white skulls, cats and crescent moons. An usher lined up the applicants. Each person was seated before the seer, who peered intently at the sitter and then handed out a card. It read: "Under the laws of this state I am not permitted to foretell the many delightful things that will happen to you. I am permitted to tell you that if you witness the performance next week you will never reget it. Please do not display this card. Watch the others."

It went over in a big way the first day, but there were few comeons the last two days, though the advertising had been put over.

Generous Donations

Wilkes Barre, Pa.

Fred V. Greene, of the Penn, is going strong for gifts. Started with a nightly donation of service from a beauty parlor in connection with "The Public Defender." The following week he handed out six Philco radios, one a night, and in addition gave out package tea and coffee Mondays, Weds and Fridays. Payoff is a lobby display of the goods, which also helps the stunt.

Fall Fashion Shows

Chain house organs are starting to pep up their managers on fall fashion shows, and live indies are also working to the same end. Even if the opposition is pulling a show, it is possible, if there are two good stores in town, to work the other on the same thing, picking a week later and stressing "the most recent" models to give the idea that new stuff will be shown.

The small town theatre can put on something in the way of a show, if it is only half a dozen gowns and a local dancer or singer. The show should be made as large and as important as possible, but a small show may be large in a small town.

A fashion show is good for at least two rides a year. And the fall season is second in importance only to the pre-Easter event. It should be held before the end of Sept, though much depends on the weather. The farther south the later the show.

Getting Attention

An effective window tapper to call attention to a display can be made with an electric bell with the gong removed. This is placed in the window in such a position that the hammer barely touches the glass, and is wired to a battery with a switch instead of a push button. Throwing the switch will give a gentle tapping that will get attention even from the engrossed, and a single cell of battery will run the bell for a couple of days or more, according to its hours in use.

The same gag can be used to beat a drum or vibrate a cymbal for a noisemaker in the lobby if the noise will not penertate the auditorium. It can also be used for machine gunfire for a gangster picture if directed against a cigar box.

2,200-Mile Billboard

Minneapolis.

Emil Franke, RKO Orpheum manager, has made one of the most unique tie-ups ever with the Milwaukee railroad. It gives his showhouse one of the longest billings ever known, 2,200 miles.

For two weeks every Milwaukee railroad station from Chicago to Seattle will be plastered with tack cards advertising the local theatre and its shows. The tie-up is in conjunction with the Milwaukee employes' convention here Sept. 14-15.

It not only costs the theatre nothing, but the railroad has purchased a block of 2,500 theatre seats to entertain the employes during the convention. In addition to the regular show, Franke will give the employes a special showing of "Danger Lights," film which was shot along the Milwaukee road. He also will take films of the visitors and show them on the theatre screen.

Promotion with Dolls

Fanchon & Marco's "Broken Dolls" Idea is using a modification of the toy matinee with good effect in most towns it is playing. Free admission to a special mat is allowed to all presenting a broken doll. Dolls are turned over to some local society and those which can be salvaged are mended and presented children of the poor. This gives at least two press mentions in most towns and more where conditions are favorable.

First Nighters

At least one theatre has an adult club worked with the same idea of the kiddie affairs. It is known as the Monday Night Club and is limited to adults. They agree to come every Monday night, and a section is reserved at the first night show. To insure a reserved seat the ticket must be purchased not later than the previous Saturday.

Members must attend at least three out of four Mondays in a row to retain membership, and a prize is hung up for the most regular attendance for the season.

Silly stuff, perhaps, but they fall for it in a town where they can brag about it.

New Enamel Signs

New York City.

The RKO theatre operating department has purchased 300 baked enamel signs for use as heads on three-sheet stands around New York. For the present the idea will be used exclusively for the Palace outdoor stands, and later will probably be enlarged to encompass all RKO theatres around Greater New York.

The new enamel signs have RKO Palace printed in white on a blue background.

Toys as Bait

Indianapolis.

Associated Theatre Owners, of Indiana, have contracted a local kid game firm to donate games and toys for door prizes at mats. Distribution takes various forms, according to the whim of the manager.

Not so good with some parents where a chance scheme is used, but popular with the kids themselves.

Last Episode Free

Ilion, N. Y.

Fox theatre here has formed the "Danger Island Club" for the serial of that title. Punch cards with spaces for 11 chapters. If card is fully punched, the member sees the final chapter free.

Nearly 1,000 cards given out.

Mind Reader with Yacht

The Hague.

Clairvoyant-telepathist Hanussen came to Scheveningen (Hague's seaside suburb) in his private yacht, inviting press and police for a special seance at an afternoon tea preceding his evening performance in Scheveningen Kursaal. Department stores are thinking out stunts to attract in these lean days of business. At Byenkorf small balloons were sent up. Some had coupons attached for prizes.

Competing company of Vroom and Dreesman counteracted this by installing on premises fishing tank for children-anglers for cash prizes.

Advertised "Post"

Atlanta.

Because the issue of the "Satevepost" containing the story of Chevalier did not appear until Tuesday after "Smiling Lieutenant" opened, John C. Smith, of the Georgia, got out 250 advance window bills which he distributed to the news dealers with a joint advertisement for the story and the picture.

Dealers were glad to play up the poster, and gave it window room.

Watch the Signs

Now is the time to watch the weather and pull the signs about the cool theatre when the winds blow cold. Nothing is quite as discouraging to theatregoing as a cool sign on a cold day.

Take them in when the thermometer falls, even if you have to put them back again a couple of days later.

Keeping in Character

New York.

Street advertisers should keep in character. Recently a Napoleonic museum was opened under the State theatre, and to get attention a man in a French uniform stood on the corner with a banner.

Effect of the costuming was ruined by the fact that he puffed away on a most un-Napoleonic briar pipe. If a costume pram does not keep in character, it spoils the effect of the stunt.

Nearly Did It

Longmont, Col.

Chas. Yaeger, of the Fox Longmont, set out to smash the all-time high for a week—and almost made it. In the single week he pulled a stage wedding, merchants' matinee, kiddie revue, and a bathing beauty contest.

Came pretty close to top figures in spite of the handicaps, and may shoot again when the weather gets cooler.

Extended the Phone

Phoenix.

Using a phone for "The Secret Call," the Rialto put the display in a clothing store window on the main street and relayed the chatter about the picture through a mike to a loudspeaker outside. Board was a dummy, but provided with a foot pedal to light the signal lamp.

Can be worked in a theatre lobby with the loudspeaker on the marquee.

Fighting a Carny

Glen Burnie, Md.

Fighting an eight-day carnival, J. Harry Gruver, of the Glen, borrowed an amplifier and radio and hit it up until the music could be heard on the carny lot. Kept the speaker going only during the carnival show times.

He also distributed bills on the show lot urging those already there to come over to the theatre and rest before starting home.

Bridge Scores

A manager whose wife does considerable entertaining gave her a set of bridge scores lately for one of her parties. There were five tables, so he selected five sets of star pictures and had them printed on the back as score cards. Four of each. His job printer did the work as a compliment, running them off on a proof press to save locking up a form and making ready.

The cards were placed face down, in a box and each player as she entered took one of the cards. Each table was labeled with the name of one of the stars. Those who held the four photos started the game at the table devoted to that star.

The idea worked so well the manager has had to have more cards printed up to satisfy other hostesses and sells them at cost. It's an ad for the stars he plays and there is no objection to a modest six-point "one of the stars frequently appearing at the Bijou theatre," under the larger player's name.

Building the Roxy

New York.

Always alert to grab opportunities for out-of-town advertising to establish itself as more than a local institution, the Roxy has a stunt which will yield 117 half-page newspaper ads in 100 cities, in addition to spreads in the national mags.

Idea is being worked with General Electric, which will foot the space bills. Roxy orchestra listened to four radio machines playing behind a curtain. On a vote, 40 of the 50 gave the decision to the G.E. device, which forms the basis of the advertisement. Stress will be laid in all ads on the size of the orch and the importance of the Roxy.

The Roxy is reaching out for local stuff, as well, marking a change over from the former position of the house being to well known to need advertising. Recently paraded a dinosaur, used in a stage presentation, up and down the Times Sq. section, and landed a 50-window book display on a reprint of "Bad Girl."

Films for Cakes

The Hague.

In "Walzer aus Wien," stage operetta now being done by the Fritz Hirsch Co. there is a scene where the players sit around and eat cakes. These are supplied daily by Krul & Co., bakers. In return the players, in their old-fashioned costumes, visited the bakery and were photographed in various parts of the factory.

Film is to be shown locally and nearby where the Krul product is distributed. Probably the first use of an outright advertising short film in this vicinity.

Huck in Colors

New York.

Joe Lee pulled the coloring contest for the RKO Greenpoint theatre in connection with the "Star," neighborhood paper. He not only got the usual advertising in the paper but an editorial regretting the contest (in which 1,200 kids entered), proved that fewer than one-third of the children have read "Huckleberry Finn."

Paper ran a two col. cut of "Huck" with 25 tickets to the best tintings.

Tickets to Arizona

Scranton.

Sidney Smith offered free tickets to "Arizona," when he got that WB picture, but the tickets were not for the Capitol. He promoted two round trippers to Arizona from a bus line and handed those to a couple of his patrons.

Good for California, if preferred.

Ponied Up

West Frankfort, Ill.

Offering a pony to a child on a four weeks' campaign, Lon Cox, of the Fox theatres, stabled the animal on the lobby the first Saturday. Drew enough extra money on that one day to not only pay for the pony, but his keep for the four weeks of the contest.

Even the Rent

Hagerstown, Md.

Maryland theatre wants a stage wedding and is advertising in the newspapers for a couple.

Bid includes goods to the value or more than $1,000, listing engagement and wedding rings, outfits for both bride and groom, license, minister, furnishings and even the first month's rent.

Library Covers

Portsmouth, N. H.

Edw. Selette, of the Arcadia, not only prints up paper bags for merchants, but works on a new line in supplying book jackets to two lending libraries.

Library gets the front cover and Selette takes the back for theatre copy.

BEHIND the KEYS

Brooklyn, N. Y.

Miriam theatre, after a shutdown of several weeks, reopened Aug. 29 as the Navarre.

Lynchburg, Va.

Lynchburg has been selected as the state headquarters of the Warner theatres in Virginia. F. M. Bougher, noted for the number of assistant managers promoted to full jobs after his training, will come into charge answerable to John J. Fayette, of Washington, for the handling of the dozen or more Warner theatres in the state. Will book through the Lynchburg exchange.

Charles Roth takes over the local Trenton, replacing Lafayette Moore. Opens Labor Day.

Des Moines.

Reopening of Orpheum by RKO Aug. 27 had everything from posies in the lobby to the governor and the mayor in the boxes. Ed Pierce, mgr.

Dayton, O.

Danny McNatt is relieved as manager of RKO Colonial with no assignment as yet; Millard Blaettner resumes management of Colonial, transferred from RKO State, where Russell Beach treas. is now manager. Word from E. M. Glucksman, chief of RKO theatre management in New York, is that no change will be made te Keith's; also that vaudeville will not be returned to Dayton this season.

Denver.

L. L. Loomis manager of Washington Park theatre. C. M. Stowell, its former manager, reopened Mission, and has cut the prices to 10c-15c, first naborhood house here to go to so low a price.

E. J. Schulte reopening the Rex, Casper, Wyo.

Empress, Folly and Palace, grind houses, have sound. Reopening soon.

Detroit.

Publix is opening 10th local neighborhood house Oct. 3. Named Publix Eastown, first run in zone corresponding to third run.

St. Paul.

First of RKO Hiram Brown's college graduate theatre men to invade the west arrived as asst. at the RKO Orpheum here. He is Joseph Kilbride, replacing Lee Davis

Humboldt, Ia.

Two-story theatre and coffee shop completed here by W. F. Franke.

Hartford, Conn.

Walter Lloyd transferred to Publix. Allyn Hartford in general managership of local territory. Former Manager Levine transferred to New York home office.

Torrington, Conn.

Jerry A. Parker succeeded Al Grasgrin as Palace Mgr. Grasgrin gets Parker's former house, Commodore Hull, Derby.

Rochester, N. Y.

Thurston theatre, neighborhood, closed several months, reopens Sept. 5, leased by Elmer M. Loritz.

Rochester, N. Y.

Manager Marsh Gollner transferred from Regent to Century. Manager Harold Raives moves to Regent. Marty Anderson returns as Ass't at Century.

Rochester, N. Y.

John P. Appleton of RKO Palace will manage new RKO Plaza, Schenectady.

Milwaukee.

Roger Dawson, formerly manager Fox Strand, has been moved to the newly acquired Fox Palace. Harry Karp succeeds him at Strand.

Leonard Howard, treasurer at Fox Wisconsin, now manager of Fox Miller.

Montgomery, Ala.

Vernon Buckheit, mgr. of Strand (Wilby), will leave shortly. L. Pepper will succeed.

Milwaukee.

Tony Lutz has replaced Brynlly Griffiths as Warner Downer mgr.

Gene Arnstein is now married.

Gary Lassman, Warner, resigned to return east.

Warner Venetian reopened.

Milwaukee.

J. William Deubach, RKO Wis. dis. mgr., transferred to the Dayton, Ohio, district.

Louisville.

Publix opens its new house, the Paramount, in Ashland, Ky., Sept. 5. Seats 1,700. Straight pictures.

Cinsy Shifts

Cincinnati.

Acquisition by RKO of the new Paramount here has occasioned numerous changes and advances in the managerial staffs of local RKO houses.

Transfers are: Joe Goetz, Palace mgr. to Paramount mgr.; Manny Shure, Capitol mgr. to Palace mgr.; C. H. Schreiber, Strand mgr. to Capitol mgr.; Jack Hauer, Family mgr. to Strand mgr; Joe Alexander, Palace asst. mgr. to Strand mgr.; Erwin Bock, from Capitol to Paramount asst. mgr.; Howard Robbins, from Strand to Palace asst. mgr.; Robert Morgan, from Palace service chief to Strand asst. mgr.; Carl Groves, from service chief to asst. mgr. of Capitol; Walter Dorfman, from student asst. mgr. to asst. mgr. of Family; Theodore Lehmeier, from student asst. mgr. to asst. mgr. of Albee.

Al Lever continues as Albee mgr. At the Lyric, E. D. Yarbrough and William Dodds remain as mgr. and asst. mgr.

TRADE PRESS STATISTICS . . . hot from the nation's keys . . . tell a dramatic story of RKO-RADIO PERFORMANCE! RICHARD DIX carries on the glories of "CIMARRON" and rings the b. o. bell with "THE PUBLIC DEFENDER". Now come SIX new TITAN shows . . . primed to catch the autumn trade as it swings into high.

RICHARD DIX

in WILLIAM GILLETTE'S GREAT PLAY

"SECRET SERVICE"

EDNA MAY OLIVER

in "FANNY FOLEY HERSELF"

All NEW Technicolor • Helen Chandler • Rochelle Hudson

BERT. ROBT.

WHEELER WOOLSEY

in "CAUGHT PLASTERED"

aided and abetted by that cheerful little earful, DOROTHY LEE. "Their best since CUCKOOS" Elsie Finn, Phil. Record...Top money Mastbaum, Philly...and setting lively pace East and West

FRIENDS AND LOVERS

Dramatic smash with ADOLPHE MENJOU, LILY DAMITA, ERICH VON STROHEIM . . . From Maurice De Kobra's novel "The Sphinx Has Spoken" . . . Directed by Victor Schertzinger

CONSOLATION MARRIAGE

Presenting IRENE DUNNE as a star for the first time since her triumphs as the immortal Sabra in "CIMARRON" . . . Pat O'Brien, John Halliday . . . Directed by Paul Sloane

IVAN LEBEDEFF

RKO-RADIO'S new surprise star in whirlwind drama "GAY DIPLOMAT". . . Genevieve Tobin, Betty Compson, Ilka Chase . . . Directed by Richard Boleslavsky

RKO Radio PICTURES

Reg. U. S. Pat. Off.

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

THEIR CLOWNING ACHIEVEMENT!

"Every line,—every gag a *new* riot. Mr. Exhibitor! There is a Santy Claus . . . Hang your stocking in the old projection booth and ask him to bring you "MONKEY BUSINESS."
—*Hollywood Reporter*

"In 'MONKEY BUSINESS' the Marx Brothers exceed their former successes...sure-fire." —*Hollywood Herald*

"...a smash laugh comedy. A potential box-office success ...better than previous Marx Brothers pictures."
—*Motion Picture Daily*

4 MARX BROTHERS

in

"MONKEY BUSINESS"

The big laugh panic is on! Advance showings establish "MONKEY BUSINESS" as the greatest comedy hit in five years. A money-in-the-box-office natural! Opening soon at long run Rivoli theatre, New York City. Directed by Norman McLeod.

PARAMOUNT

Talking Shorts

HELEN KANE
"A LESSON IN LOVE"
Comedy, with Song
11 Mins.
Rivoli, New York
Paramount

Not enough punch to this one to carry on the better programs unless the Helen Kane name can make up for it. Noticeable when caught that that whistling lisp of Miss Kane's didn't bring the chuckles expected, which may indicate this subject would be more worthy on the minor programs. Miss Kane plays the dumb schoolgirl in the familiar routine for which she is known—dumb-dora with a pinch-me voice.

Some of the dialog even if not new will make for laughs from good-natured audiences. Staging is simple with some of the character fadeouts not quite what they should be. Miss Kane besides looks somewhat offside as a schoolgirl, neither her figure nor her utter dumbness fitting even for the comedy role intended. Just too utter.

Two scenes. One's in the schoolroom in familiar vaude setting with some picked for students old enough to teach the prof. Plot has the prof fall for Helen in the second scene, prom dance. Also spots the opportunity for Miss Kane to sprinkle her pucker talk in a song that isn't sung almost. *Shan.*

TOM HOWARD
"MY WIFE'S JEWELRY"
10 Mins.; Comedy
Rivoli, New York
Paramount

Subject could be embodied in a revue or taken for a vaude turn as is, besides being good in picture form, due principally to Tom Howard and his slow drawl. Satirical piece on burglary that has a punch finish able to click on any program. Staging is simple, and recording clear, with photography no matter.

Dialog routine may have a professional sound to the pro-minded ears. The lay won't discover it but laugh as Howard plays a burglar caught in the act; never perturbed except when the radio interferes.

He picks up his loot with the air of an expert while the rightful owner looks on and discusses burglary problems with him. Winds up with a laugh as a cop arrives and Howard reveals he's just a trusty on relief.

There's a time-telling routine for the final laugh punch that's hearty. *Shan.*

BIMBO and BETTY
"BIMBO'S EXPRESS"
7 Mins.; Cartoon
Rivoli, New York
Paramount

Among items that tend to impel better reception for these Max Fleischer cartoons are their make-up. Even balance of black and white that makes the Fleischer creation easier to follow and easier on the eyes, besides showing art judgment in not weighting the drawings down with too much black ink. So far as records show, this is the first time "Bimbo and Betty" have been starred. They look a likely team of cartoon character to be kept up. Piece as is will fit as filler anywhere.

Bimbo is an expressman, come with his cat, hippo and horse to move Betty into a new house. New gyrations follow and some quaint chatter to make pleasant laugh moments. Even the horse pulls some. Nearly all sing at one time or another in quaint cartoon fashion that holds an even, entertaining pace. *Shan.*

"THE VERY IMPOSSIBLE"
Pathe Audio Review
7 Mins.
Stanley, N. Y.
Pathe

This type of short subject seems to hold plenty of interest among audiences. It is a batch of double exposures, showing all sorts of impossible action situations. Brought hefty laughs in spots due to the incongruity of situations.

People crossing railroad tracks unconcernedly while a train rips over the same tracks; rowing a boat over the tops of Manhattan's skyscrapers; West Point Cadets marching in strict formation over the brink of Niagara Falls.

There were 10 nutty angles in this bright short. Picture fans go for the odd and crazy ideas like this after watching reels of deep serious stuff. *Earl.*

"BOSKO'S HOLIDAY"
Cartoon
7 Mins.
Loew's, New York
Vitaphone No. 4694

"Looney Tunes" entertaining for more than half way and then winds up so suddenly artist may have fallen short of a good finish idea. Makes it ordinary and for lesser programs.

Opening is good, having the telephone telling the alarm clock to awaken Bosko. After Bosko hits for his picnic with his sweetheart the comedy runs about even and then weakens at the finish. *Shan.*

MAGIC CARPET SERIES
"Inside Looking Out"
3 Mins.
Embassy, New York
Fox Movietone

The inside of jails in Cuba, Mexico and Sing Sing are pieced together in one of the most interesting of the Magic Carpet series.

It is an impressive subject, even though the recreation angles are played up to the point where quite often in the footage it seems that the activities of military academy's social and athletic associations—not prisons—are being displayed.

At Sing Sing a band is heard while the convicts go to the mess hall.

Down in Cuba the boys are enjoying a baseball game.

In Mexico pretty women are singing while weaving in the sunlight, later doing calisthenics.

The rock pile at Sing Sing looks like a pretty soft job in this film. The boys swing the sledges a couple of times, then sit down for a regular barber shop chorus.

Through it all there's a prison aroma; the clanging cell doors; steady tread of the convicts, stooped shoulders, twisted grey faces—they're all there to remind that they're on no Yosian party. *Waly.*

"PLAYING WITH FIRE"
With JACK HAZZARD
8 Mins.; Comedy
Warners, New York
Vitaphone No. 1186

Up and down comedy, but with enough good laughs to make it easy placing. Song by Jack Hazzard with a lantern-slide effect is especially good, because novel, with some other laughs garnered by ancient material.

Hazzard is captain of a fire station and gets the boys together to give a benefit performance. All the lads put on drag for a comedy chorus girl line-up, and Hazzard comes out to sing his song, "That Old-Fashioned Mother of Mine." Lantern slides are of the old lithograph style, but with grandma smoking a cigaret and drinking cocktails. Very funny, as done. Another good bit has Dupont doing a juggling bit with an apple, plate and napkin, and completely eating the apple while juggling it.

For a finish there's a fire alarm, with all the lads scramming in their costumes, only to arrive in time to see the last of the fire house tumble down. *Kauf.*

"DOWN THE BLUE DANUBE"
Travelog
9 Mins.
Warners, New York
Vitaphone No. 1229

Pretty good travelog, somewhat jarred by a wise-cracking lecture that depends on antiques. Good voice, though. If only a little more carefully chosen as to language, would have been okay. Talker is probably E. W. Newman, who's credited for making the film.

Short starts in Vienna. It moves to the various spots on the Danube, getting in some good Hungarian costume stuff below Budapest. But when that lecturer, coming to Checkoslovakian, pulled a "Check and Double Check," it seemed too much. *Kauf.*

"BIG GAME"
Cartoon
9 Mins.
Hippodrome, New York
RKO-Pathe

One of the Aesop Fables series with no particular punch although having some light laugh moments from the very fact of its animal characters. Fits as is, when caught being filler only for combo programs.

Not particularly original and centering around hunting, as the title indicates, but which the cartoon itself doesn't carry to a very logical or comical finish. *Shan.*

"TROPIC LURE"
Travelog
11 Mins.
Cameo, New York
Talking Picture Epics

Holds enough to serve as filler material if needed. Doesn't confine itself to any one place but travels about, mostly in South America. Idea seems to be to contrast the city (New York) with the open spaces.

Nice photography, but the lecturer instead of describing anything recites poetry. *Kauf.*

"RELATIONS"
With AL ALT
Comedy
18 Mins.
Cameo, New York
Talking Picture Epics

Very little to recommend it. Alt plays one of those meek husbands whose wife takes him to visit her relatives. They are rough and tough mountaineers who begin making it tough for the little fellow. Just a short. *Kauf.*

Miniature Reviews

"Street Scene" (UA). Splendid screen reproduction of the Pulitzer prize play smash. Production of highest quality, but question if subject matter will appeal to the broad fan public of regulars. Clean-up for class clientele.

"Rebound" (RKO-Pathe). Too sophisticated, talky and actionless to make itself important at the box office. Fans have shown little inclination to accept its star, Ina Claire. But a splendidly made picture which will delight smart clientele.

"Guilty Hands" (Metro). Fails to live up to possibilities. Weak middle and poor, disappointing ending, but fine performance by Lionel Barrymore. Not much b. o. Reaching average grosses will be good.

"Secrets of a Secretary" (Par). Claudette Colbert featured. Story sloughs picture and its chances for money whereever Miss Colbert doesn't pull personally are not bright.

"The Dreyfus Case" (B.I.P.). Strong documentary film based on famous historical incident. Mostly courtroom stuff, but with piling up effect of power. Ought to get good money, especially in Jewish nabes, because of the Semitic import of the yarn. Opened to capacity at Warners on Broadway.

"The White Devil" (Ufa). Good German picture marred for American consumption by bad dubbing in English. Lil Dagover in cast may help through Warner publicity, but practically none of the dialog is distinguishable. Photography and acting exceptionally fine and in native tongue looks sure fire.

"Mother and Son" (Monogram). For the cheaper grinds while the Clara Kimball Young name may draw some of the old time fans.

"Girl from Nowhere" (Chesterfield.) Incongruous in action and totally devoid of continuity. Doubtful if any audience will be able to make head or tail of it.

"CLOSE FRIENDS"
With HOBART CAVANAUGH and ROGER GRAY
7 Mins.; Comedy
Warners, New York
Vitaphone No. 1191

Hobart Cavanaugh and Roger Gray are runaways from jail. One is a big tough hombre and the other a timid little guy, but forced to continue because handcuffed to the big fellow. How they escape is the action, with none of it exciting and none funny.

For a finish on a par with the rest of the alleged comedy of the reel—the little guy wakes up to find he's a straphanger; it was a dream. *Kauf.*

"PORT O' CALL"
Travelog
9 Mins.
Loew's, New York
William M. Pizor

Travelog with a lecture on China. Views okay but questionable whether covered before by other travelogs and newsreel stuff. Rates as a filler.

Market, harbor and street scenes. *Shan.*

2 in Singapore

Hamtree Harrington, colored comic, and Averill Harris, legit, have been spotted in "Sal of Singapore" by Mike Connolly.

Part of the Paramount talker will be shot at sea.

STREET SCENE

United Artists release of Samuel Goldwyn production. Sylvia Sidney and William Collier, Jr., featured. Directed by King Vidor. Adapted from the play of the same name by Elmer Rice. Cameraman, George S. Barnes. At the Rivoli, N. Y., for grind starting Aug. 26. Running time, 80 mins.

Rose.....Sylvia Sidney
Sam.....William Collier, Jr.
Abe Kaplan.....Max Montor
Sankey.....Russell Hopton
Easter.....Louis Natheaux
Mae Jones.....Greta Granstedt
Emma Jones.....*Beula Bondi
George Jones.....*T. H. Manning
Vincent Jones.....*Matthew McHugh
Olga Olsen.....Adele Watson
Karl Olsen.....*John M. Qualen
Shirley Kaplan.....*Anna Kostant
Alice Simpson.....Norma Cecil
Willie Maurrant.....Lambert Rogers
Dick McGann.....Allan Fox
Mrs. Maurrant.....Estelle Taylor
Mr. Maurrant.....David Landau
Filippo Fiorentino.....*George Humbert
Greta Fiorentino....*Eleanor Wesselhoeft
Mary Hildebrand.....Virginia Davis
Laura Hildebrand.....Helen Lovett
Charlie Hildebrand.....Kenneth Seiling
D. Buchanan.....*Conway Washburne
Dr. John Wilson.....Howard Russell

*In roles they created in the play.

"Street Scene" comes upon the screen in faithful reproduction of the stage play and it is enough to mark the quality of the studio work to say that it fully preserves the terrific significance of the Rice creation. As a commercial product it will cause talk and reap honors, but whether it will prove an exceptional boxoffice attraction remains to be seen.

Probably it will not prove a universal draw, since it directs itself to a special class of the fan public, but that it reflects enormous credit upon everybody concerned in its translation to the new medium there is no question.

Mr. Rice went to Hollywood and had a supervisory hand in the filming and nearly a dozen of the characters are played by the same actors who appeared in the first New York production. More than that, the producer wisely decided that, since the play has been staged in nearly all the languages and all around the world, its substance was almost a convention and therefore should not be tampered with in making it into a picture version.

The outcome vindicates that judgment, for above all things the picture has preserved the story's preeminent quality of realness and actuality; a cross section of big city tenement life that unrolls with almost painful fascination. In the recital there is no semblance of dramatic art. It's rather terrific dramatic happenings seem to fall in hap-hazard sequences, and it is not until the final fade that the auditor realizes the utter perfection of the pattern.

What the studio has done it to take the stage work, set beyond alteration by long producing and playing experience, and trim it to screen limits without altering its substance, and at the same time garnishing it with such new details as are made possible by the special mobility of the camera.

Principal setting is almost a reproduction of the stage locale, even to the scaffolding of the construction job adjoining the tenement house in the West 60's of New York, where the action takes place. But where the picture is able to build appropriate atmosphere is in the occasional perspectives of the street, crowded "L" station at the corner, human interest bits and angles across the city house tops, with towering Manhattan sky scrapers as a background for the poignant human drama.

Picture opens on a sequence of such bits with the introduction of a crashing symphonic musical setting, rather in the Gershwin manner, symbolizing the breadth and scope of the subject. Above all else the picture version captures and communicates that particular essence of the play, that step by step from the very beginning, manages to convey to the spectator the sense of brewing havoc, the last degree of suspense in the theatre.

Whole footage is sprinkled with capital trick bits, surprising twists of apt humor that give the people a flesh and blood ring of veracity. The story has remarkable powers of suggestion, like a drawing that in scant, bold outlines invites the mind to large possibilities beyond. There is another play, for instance, in the rather minor character of Shirley Kaplan, self-sacrificing sister of the dreamy Jewish boy who is drawn into the tragedy of a jealous husband and a pathetically romantic wife. And there is another play in the married employer who has designs upon Rose.

Sad ending remains, but touched with some faint cheer in a suggested reunion of the young lovers in the vague future. Camera handling of this passage is particularly effective, with the girl pacing slowly down the long perspective of the squalid street toward the L station, while a group of street urchins play their childish games as they did at the opening of the play, marking just another closed episode among the teeming millions.

Sylvia Sidney gives an even, persuasive performance in a role for which she is particularly fitted, typifying as she somehow does here, the tragedy of budding girlhood cramped by sordid surroundings. Even her lack of formal beauty intensifies the pathos of the character. Young Collier makes a splendid opposite to the heroine, playing his quieter scenes with true emphasis and rising to the swifter tempo with satisfying vigor.

In a purely acting sense the honors go to Beula Bondi, as the malicious scandal monger of the tenement, playing the part she created on the stage, and playing it to the hilt. *Rush.*

REBOUND

RKO-Pathe production and release. Stars Ina Claire, Robert Ames and Myrna Loy featured. Adapted from Donald Ogden Stewart's play of same name. Directed by E. H. Griffith. Screen play, Horace Jackson; producer, Charles Rogers; asso. producer, H. J. Brown; cameraman, Norbert Brodine; sound, D. Cutler and H. Stine. At the Mayfair, New York, week Aug. 28. Running time, 88 mins.

Sara.....Ina Claire
Bill.....Robert Ames
Evie.....Myrna Loy
Liz.....Hedda Hopper
Johnnie.....Robert Williams
Lyman.....Hale Hamilton
Mr. Jaffrey.....Walter Walker
Mrs. Jaffrey.....Louise Closser Hale
Les.....Leigh Allen

Well made and played picture which deserves to get more than it will on income. Reasons for the upstream pull are that it's one of those fast talking drawing room comedies led by a star whom the film fans, as a group, have not warmed to to date. Smart clienteles will be delighted by it, but they're not enough, and that probably means that "Rebound" will have to sprint to break even financially.

Ina Claire first did this piece on the coast as a play. It was originally produced in New York by Arthur Hopkins, with Hope Williams and the author in the cast, during the winter of '30. In moving it to the screen Pathe is innocent of any violations and has taken few liberties. So it unwinds as a fine piece of writing in the hands of capable players, which could have been said of it as a play.

Of the first rostrum cast only Robert Williams remains, with this performer also having done his "Johnnie" with Miss Claire in the western legit presentation. He is equally valuable here as the undemonstrative lover who passes up the opportunity to place his bid.

Picture sustains a splendid tempo. Of course it is rife with the crackling dialog which characterized the play and which will likely send it beyond the ken of the majority of film followers. Production backgrounds are tasteful and imposing with the clothes displayed by the women, particularly Miss Claire, of interest to the femme faction.

As a cross section peek at society, or would be society, "Rebound," for the public at large, can rate as a visual text on suppression. During various points in the running about everybody in the cast is on the point of blowing up but takes the sense of humor route as a means of quieting their inflamed feelings. Mental stoicism and that sense of humor evidently classes as a religion amongst the elite according to the author. And if all people talked as entertainingly as he discloses, there wouldn't be any complaint against that theory either.

Miss Claire made Sara brilliant when she presented her before a first night picture colony audience in Los Angeles. And the legit actress has repeated for the camera. An outstanding performer who is especially adept at light comedy, Miss Claire here gives every reason for the esteem in which she is held on the stage. Besides, she has curbed her penchant for ultra rapid diction which handcuffed a microphone. But fandom can't fawn over this girl. She's not the type. Miss Claire in distress would be like looking at a helpless Fairbanks.

There's enough humor in this film so that some of it must register. On the other hand Sara's problem of absolving her husband of his affection for the girl who tossed him over will not greatly concern picture house attendance. That's because it is so presented as to call for a little thought and imagination

(Continued on page 31)

The Woman's Angle

"Street Scene" (UA). A woman's picture. Appeals to their compassion, amuses them with homely humor, interests them with "true to life" incident.

"Rebound" (RKO-Pathe). Sophisticated demonstration of what causes husbands to walk out on wives, explained at length in smart dialog by a well directed and well dressed cast. Although aimed for women, wholesale femme attendance unlikely because of its flippancy and unsympathetic-to-the-masses star.

"Die Blonde Nachtigall" (UFA). Gaily acted, pleasingly sung, this is a musical to make the frauleins happy with its robust German atmosphere culled from its merry beer-garden background.

"Secrets of a Secretary" (Par). Melodramatic hodge podge glossed by excellent production. Ladies will make it a better than average program picture.

"Guilty Hands" (MGM).—Lionel Barrymore acting with tremendous gusto in a murder thriller but its plot fails to keep pace with the star. Extravagant zest of Barrymore's characterization will put the picture over with the matrons.

Amusement Stocks

(Continued from page 10)

forgotten the late winter run up in Warners which was the preliminary to its slump from above 20 to an ultimate low of 4¾. t

Caution All Around

The business indices have not yet ...n any signals for a revival of ..., not even as good a seasonal ...ovement as that of last fall, ...h ended promptly in an early September break. Best financial advice to the outsider is to stand aside until the prospect is clearer, accompanied by freely expressed conviction that standard stocks will be available to bargain hunters before the end of the year, and buyers on present bulges will find themselves carrying lines over the next few months.

The market is more than ever governed by technical considerations, and it is for that reason that the picture stocks are not attractive at the current advance, although there is probably more tangible reasons for an upturn here than among other good stocks in the list. It is conceded on every hand that any extended price run-up at present will be at the expense of the short account, and all the evidence makes it pretty plain that there will probably be no heavy demand for picture stocks from this source for covering purposes, the argument being the one often set forth here, that the picture issues have been too thoroughly liquidated to attract the short sellers at present levels.

It seems to be clear that few of the strong bears have retired up to now, the small volume of trading being one reason for thinking so. Before there is any general move to cover the big short lines it would be logical to look for a sharp and determined drive against prices and a major test of the bulls' ability to go through. It is almost inevitable that such a test will be made if the averages climb much farther without positive indications of something by way of business improvement to support an advance, and such indications are not yet in sight.

Loew's responded to speculative talk about a new dividend policy, either at the deferred meeting in September or at the November board vote when the customary extra has been voted for some years back. Suggestion is that the rate may be raised to $4, although it does not appear that such a move would be so great an improvement over $3 regular and $1 extra, except as a gesture of confidence. No big corporation this year has derived any lasting benefit from such a maneuver. American Can voted an extra last winter and it was amply justified, but for the last two months that stock has been under special pressure.

New Loew Angle

One financial observer points out a new slant on Loew. A majority of the Loew stock is held by Film Securities, which is capitalized at $20,000,000 in bonds, $10,000,000 in preferred stock and minor issues of common and A Stock, bankers holding these securities. If the bankers wanted to market the bonds later on it would be desirable to mark up the Loew stock which they represent.

The present improved condition of the film theatre box office in response to the start of the new season and the return of the people from vacations furnishes a favorable situation to accomplish such an objective, besides being a prime reason for an advance in the stock itself. Loew directors recently postponed their August dividend meeting and it is interesting to note that the Pennsylvania railroad board has since done the same thing. In the case of the railroad, the candid reason was that the directors wanted time to observe the course of business in early September, a critical season in the calendar, and be guided by events. The Loew directors may have been actuated by the same thought, in relation to a new dividend policy.

The situation among the amusement bonds was greatly improved. There was especially good demand for the Warner debentures, which went to a new high on the recovery at 57, for a gain of 3 full points in the week. Turnover amounted to $155,000. General Theatre bonds were brisk in dealings of about the same total, prices recovering most of the loss of the week before and closing Saturday at 24⅝. The old Pathe bonds reached a new top for the year at 95 ,for a net gain of 2. Dealings were small, apparently representing rising bids by old holders. The newer Paramount-Publix 5½ loan did not fare so well, easing to 77 flat on moderate dealings and closing ½ off on the week at 77½. The Shubert bonds failed to respond to the season's start and announcements of the company's ambitious play producing program for the fall. Dealings at 9 and below merely continued former levels.

Eastman Kodak figured in the market turnaround, moving up more than 5 net to 144¼ on a moderate demand from small bears made timid by the unexpected rally.

Among the low priced issues, RKO got in the lime light late in the week with a jump to 15½ on fair volume considering the small total of daily transactions on the Exchange, but nothing sensational for that stock when it is really made to perform. RKO's poor relation, Orpheum preferred, had a new sinking spell to 36½, but rallied 3½ to 40 in one minor trade Saturday. The old Radio-Keith preferred hasn't been on the tape in three months, and continues nominally at 70 bid.

Columbia pictures on the Curb showed no reaction to its recently published income statement which reflected reduced business and profits, but still showed a net equal to four times its dividend rate. At 9 the stock is selling for less than three times its net per share, which, of course, is out of line. On the day it appeared on the tape at 9 the closing quotation was 9 bid, 15½ asked, a discrepancy which suggests a curious situation in its individual market.

Group movement in the amusements last week was a minor one, once more adding to the evidence that they are harboring no large short account as compared with the speculative favorites. Outside of Eastman, the largest gain was the 2 points in Paramount, followed by 1⅞ in Warners. Other gains were either in unimportant issues, or fractional improvements in the active stocks. The 3-point jump in Warner bonds was the widest move in any important strictly amusement security.

Summary for week ending Saturday, Aug. 29:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
9	4	.....	American Seat	..	..	4 bid	
15	3¾	1,400	Consol. Film	7¾	7	7	— ¾
18⅞	10½	1,900	Consol. Film pfd. (2)	13⅞	12½	13⅞	+ ⅛
185¾	118	11,576	Eastman Kodak (8)	144¼	136¾	144¼	+5⅛
38⅛	11⅝	34,300	Fox, Class A (2.50)	14⅞	12¾	14⅞	+1⅝
54¾	36	36,900	Gen. Elec. (1.60)	41⅞	39⅞	41⅞	+1⅝
15½	1⅞	25,100	Gen. Thea. Eq. n	2⅝	2⅛	2⅝	+ ¼
90	70	.....	Keith pref. (7)	..	..	70 bid	
63½	36⅛	87,500	Loew (3)	50¾	46⅛	50⅝	+ ⅝
98	83	100	Do pref. (6½)	93½	93½	93½	+1½
7½	5	400	Madison Sq. Garden (60)	5½	5⅜	5⅜	— ¼
27	22	100	Met-G-M pref. (1.89)	25⅛	25⅛	25⅛	+ ⅛
75	35	70	Orph. pref. (8)	40	36½	40	+3½
50¼	19⅝	33,900	Paramount (2.50)	25½	22⅞	25½	+2
2⅞	1	1,700	Pathe Exchange	1½	1¼	1½	+ ⅛
8⅜	3	2,200	Pathe, Class A	6½	5⅛	6½	+1
27½	12	205,000	Radio Corp	20⅞	19	20⅝	+1⅛
24½	11¼	24,500	RKO	15½	14	15⅜	+1⅛
9¾	2⅝	400	Shubert	3¼	2⅞	2⅞	+ ⅛
54¾	24	.....	Universal pref. (8)	..	..	41 bid	
20⅜	4¾	112,700	Warner Bros.	10	7¾	10	+1⅞
40½	10¾	1,000	Do pref. (3.85)	21¾	21	24½	+3⅜
107¾	54¼	78,700	Westinghouse (4)	66	61½	66	+7⅜
5¼	2	900	Zenith Radio	2¾	2	2	— ½
			CURB				
24	8½	100	Columbia Picts. (75)	9½	9½	9½	— ½
22	8½	2,700	Do v.t.c. (75)	10½	8⅞	9¼	+ ¾
8½	1⅝	3,100	De Forest Radio	3½	3⅜	3½	
6⅛	2⅛	1,500	Fox Theatres	2½	2⅜	2½	+ ⅛
31¼	3⅛	9,200	Gen. Thea. Eq. pf	4¾	3⅞	4½	+ ⅝
15¼	3⅝	600	Technicolor	6½	6⅛	6½	
15⅛	4¾	1,900	Trans Lux	5	4¾	4¾	
			BONDS				
74	18	$145,000	Gen. Thea. Eq. '40	25	20⅛	24⅝	+1½
78½	62	10,000	Keith 6's, '46	67	67	67	— ⅛
99¾	93	118,000	Loew 6's, '41	98¾	97	98	— ⅛
95	51	48,000	Pathe 7's, '37	95	92	95	+2
97	74	33,000	Par-Fam-Lasky 6's, '47	86½	85	85	
89¾	67	78,000	Par-Pub 5½'s, '59	78½	77	77½	— ½
25	7	10,000	Shubert 6's	9	8¾	9	+ ¾
74½	25	155,000	Warner Bros. 6's, '39	57	52¼	57	+3

ISSUES IN OTHER MARKETS
All Quoted for Saturday
Over the Counter, N. Y.

Bid.	Asked.					
11	13	.....	Roxy, Class A (3.50)	..	..	..
21¼	15¾	.....	Unit do	..	..	..
½	1⅛	.....	Unit do	..	..	..
⅜	2	.....	De Forest Phono	..	..	..

PARKER'S NEW IDEA TEST

Talent Scout Now Test Director at Fox Coast Studio

Hollywood, Aug. 31.

Albert Parker, Fox talent scout out of New York, is now located at the studios here as director of tests.

Parker has created a double test idea that will include the writers. Scheme is to have trial writers do one reel ideas as samples of their ability and play these skits with the talent to be tested; not only giving the latter a chance to act instead of merely mug, but providing the studio with a line on how the new writer's work will look on the screen.

Studio figures that each test reel will cost in the neighborhood of $4,000.

Incorporations

New York

The Avenue Theatre Corp., Buffalo, operation of theatres, 500 shares no par value.

Picture Guild Inc., Manhattan, theatrical enterprises, $5,000.

Albert Bannister Productions, Inc., Manhattan, theatrical enterprises, $50,000.

Pilgrim Amusement Corp., Manhattan, realty, general theatrical business, $10,000.

Pearly Gates Producing Co., Inc., Manhattan, film exchanges, realty, securities, 100 shares no par value.

Fayette Theatre Corp., Utica, theatrical enterrpises, 200 shares no par value.

Lawvin, Inc., Manhattan theatrical enterprises, 200 shares no par value.

State Street and Northern Boulevard Corp., Manhattan, realty theatrical business, 100 shares no par value.

United Mint Corp., Mt. Vernon, amusement devices of all kinds, $10,000.

Edee Productions, Inc., Manhattan, theatrical representations, 350 shares—250 preferred $100 and 100 common no par value.

Planet Pictures Corp., Albany, motion pictures, 200 shares no par value.

Nostrand Amusement Corp., Kings, amusement enterprises, 200 shares no par value.

Statement, Designation

Raspin Productions, Inc., 100 West 10th street, Wilmington, Del., motion picture business, New York office, Chanin Building, New York. Sidney T. Pink, vice-president; 11,000 shares; 1,000 preferred $100 and 10,000 common no par value.

Connecticut

State Photoplay Corp., Springdale; paid in capital, $2,500; Harry Goldstein and Joseph Leo.

CLIFFORD LEAVES QUIGLEY

George Clifford has resigned from the Quigley Publications, according to a two column announcement in the Quigley weekly last week.

Seek New Film Public

(Continued from page 5)

realized their lowest drop the last week in July and first in August with $238,300 and $266,150.

The significance of the graph workers already being appreciated and about to be materially shared by the entire film industry, according to insiders, is that filmdom can no longer expect seasonal fluctuations to take care of the industry's income.

Realization that but a part of the American public has always been catered to by filmdom and that this percentage is now pressed economically and is spending only with the flurries of good pictures is revealed in the comparison of receipts and their marked tendencies as brought out by the latest systematic study, it is admitted.

Coupled with the need for conscripting a new public is another story told in the comparative grosses.

This is that sound practically doubled the capitalization of filmdom. With it came a novelty which in itself was a big drawing edge.

Now, it is observed, in the worst year of the depression and with the veneer scratched off sound the industry is down to a level where its old customers are not filling the bag as in the past.

Active campaigns will be pursued by the largest circuits, according to inside, in conjunction with filmdom's drive for a new life at the box office.

People who preferred the legitimate to pictures and who now feel they cannot afford legit prices.

People who belong to golf clubs and to a strata of society generally costly and inclined to look down upon films but beginning to feel the need to economize—

These people are the ones which will be found in the new picture audience of America. The advertising and production schedules, codes and other details, considered until recently as general prograss of the industry, are now to be turned 100 per cent in the industry's effort for new fans.

Box office prices have been maintained during the past three years on Broadway. A reduction would only send the grosses lower and defeat the purposes of filmdom to get into new homes, it is pointed out.

The chart showing attendance for '29, '30 and '31 follows:

Yorke Under Griswold In Charge of New Fox Gen. Publicity System

Formal application of the new advertising board and system at Fox gets under way currently with Glen Griswold, vice-president in charge. Gabe Yorke as Griswold's assistant will supervise directly under and have active charge of operation of the system.

As reported, Yorke, besides having charge of the theatre advertising will in a supervisory way oversee the film end's ad work as well, with Glendon Allvine remaining as ad manager of the film end but with more definite duties.

Allvine has a contract running to May. Under the realignment of posts he will continue to handle practically all the work he has been handling with the possible exception of press books and general matter for the trade. Allvine will more directly care for the film magazine advertising and tie-ups.

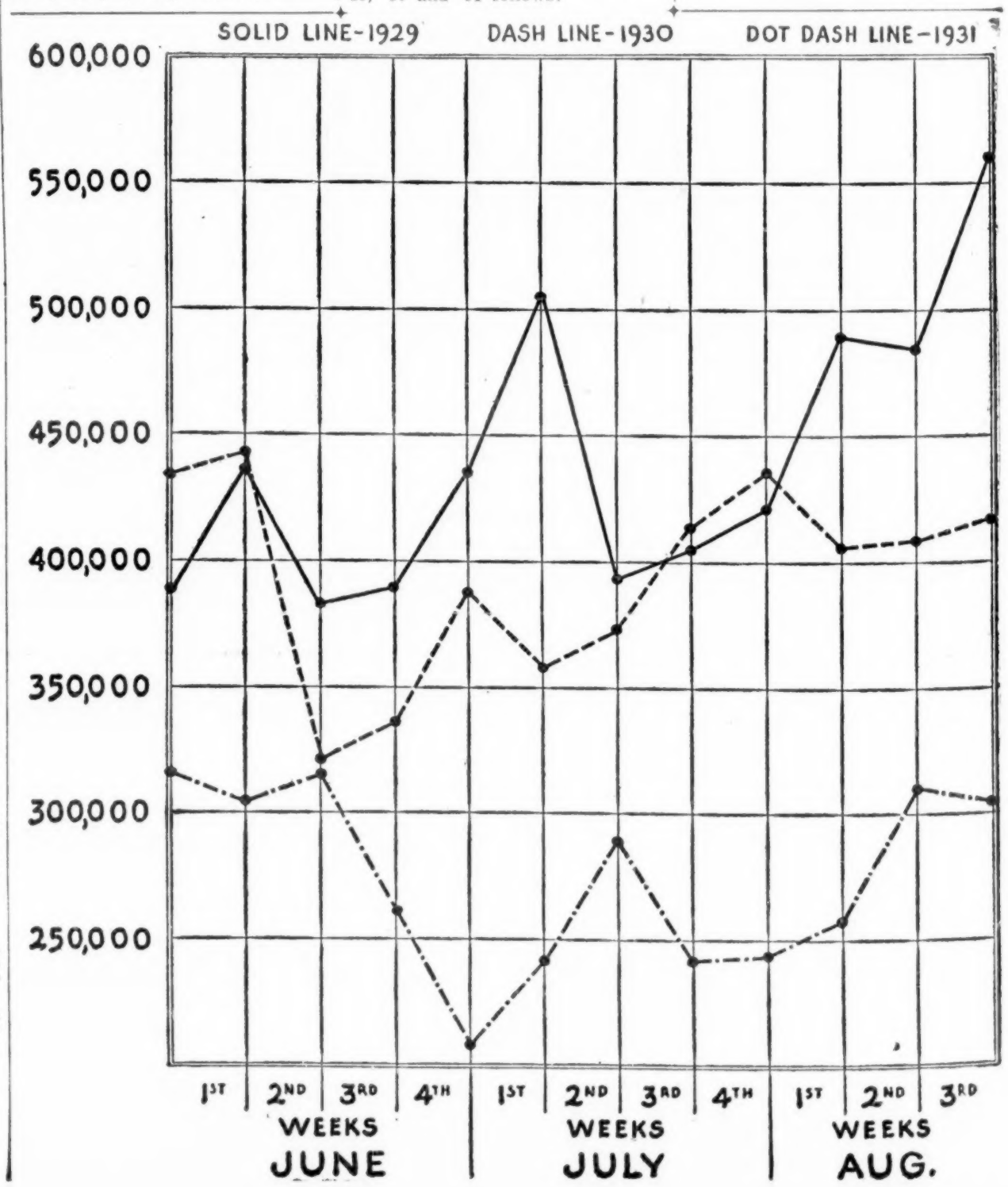
"Last Word" East

Under Yorke and handling the theatre end directly including both east and west, so far as report says, will be Joel Swenson. Bob Collier will be in charge of the coast.

With the new setup the western edition of the "Last Word" Fox's official theatre organ, will be eliminated after the Sept. 5th issue. This house organ will then be operated for all Fox houses directly from the New York headquarters with Swenson taking care of it under Yorke and Griswold.

Selection of Yorke to the new post as supervisory post by Glen Griswold is said to have been through the recommendation of the studio and distributing ends, besides endorsement from the theatre division. That happened soon after plans for reorganizing the advertising division got under way with the present chief in charge.

Yorke formerly was director of advertising and publicity for the Fox Theatres, eastern division, and later in charge of similar work for Fox West Coast. Previous to this he was with the Fox roadshow division under J. J. McCarthy.



Sally O'Neil

The career of Sally proves that names are incidental—if you have that personality. She was born one night a Noonan, daughter of a New Jersey judge. But she hasn't what you'd call a legal mind. Her mother was the former Hannah Kelley, grand opera singer. One of Sally's first discoveries was that her mother's first name could be spelled backward or forward without an error. Sally bubbles over with nifties like that.

One of Sally's sisters decided to call herself Molly O'Day, so Sally re-christened herself Sally O'Neil. Just a whim—but it fits her very well.

She was educated in convents—one on Staten Island and the other in Toronto. Then she went to San Francisco and coasted down to Hollywood.

In less than no time, by Irish reckoning, Sally was in a picture called "Mike"—which had nothing to do with radio. Then in quick succession she appeared in "Sally, Irene and Mary," "Battle of the Sexes," "On with the Show," "The Sophomore," "Girl of the Port" and "Salvation Nell."

Sally likes music, ice cream, sleep, tennis, the open road and loose sweaters. She doesn't know whether she likes carrots, because she has never tasted them.

She has quite an assortment of superstitions, most of them lucky. She is pleased with her success and proud of the Fox contract it won her.

FOX

TWENTY-EIGHTH OF A SERIES OF FOX SCREEN PERSONALITIES

To The Actor...

The *longest route* in show business—

The most *pleasant conditions* under which to perform—

Combining a season of *work with play* by virtue of the fact that your route includes many weeks on the Pacific Coast—

The opportunity to show your act and talents to the producers and directors of *motion pictures* in the presence of capacity audiences—

These are but a few of the attractive reasons why a Fanchon & Marco route is desired by the actor. Fanchon & Marco time today is more than FORTY WEEKS and is almost consecutive.

Fanchon & Marco have played the biggest names in show business since the birth of these Ideas ten years ago. Appearing in only the finest theatres in America, performers have come to recognize a Fanchon & Marco booking as the most important of their careers.

Immediately after the Idea is broken in and approved by audience reaction in Southern California theatres, it is opened at Loew's State, Los Angeles, for its first major presentation. Here the ACTOR is given an opportunity to perform before agents, managers, directors, casting directors and producers of the movie studios.

Now is the time for the ARTIST to see a Fanchon & Marco booking office for the *longest and solidest route* in show business.

Too, Fanchon & Marco Ideas are now available for any cities in the world where they are not presently playing.

FANCHON & MARCO INC.

Offices

HOLLYWOOD SAN FRANCISCO SEATTLE MILWAUKEE NEW YORK

Exhibs-Operators Fuss in Chi Now Serious—Bombings and More Trouble

Chicago, Aug. 31.

Only development today (31) in the union troubles of Allied States and exhibs was the passing of the injunction hearings on to a Master of Chancery, Sidney Pollack. He'll act on the petition of the City of Chicago to have Judge Ross Hall's injunction against police interference with non-licensed operators set aside.

What at first looked like a harmless game of tag between the independent exhibitors around here and the picture operators' union commenced to take on serious proportions. Involved in the maze of circumstances are battles of wits, high political influence, double crossings and desperate measures on both sides.

Most important development in the fight last week was the mysterious bombing of three neighborhood houses, one owned by Aaron Saperstein, head of the Allied association, which is leading the fight against the union. Saperstein openly accused Tom Maloy, chieftain of the operators, as being responsible for the bombs, while the states attorney's office unofficially backed up the accusation by pointing out that Maloy's absence from town at the time looked like an alibi. Further stress was laid on

(Continued on page 36)

Rowland's Story Boards Commence Operating for Fox

Fox's editorial production and planning boards under Richard Rowland have commenced functioning. They are similar to those established at Paramount in New York by Rowland. Plan originally came through Harley L. Clark, according to Fox belief, who envisioned a board or unit control of story selection and general operation in the industry. Inference is that Clarke and Rowland talked over the theory before the latter went to Paramount.

Clarke's plan of unit control has the executives of the various operating divisions of Fox sitting in as advisors to other departments. In the story department, as organized by Rowland, the theatre, distribution, production, advertising and home office executive chiefs are part of the story planning system. Basic step is the reading department, which does the first recommendation, following which the yarn goes down the line with the studio always the final authority. Any of the intermediary board functioning are purely advisory and work as eliminating groups for ideas or suggestions.

Editorial production board besides Rowland includes the chief operating heads of the distribution, theatre and advertising divisions who meet in New York.

It is reported this board or unit control system may be followed further by Fox and its subsids whereby every division may be directly interested to advise and cooperate with each other. Thus there may be a Board of Theatre Control, a Board of Production, a Board of Distribution, etc.

B & K Depts. Move

Chicago, Aug. 31.

Publix-B. & K. is giving up their quarters in the Loop End building, adjacent to the Chicago theatre headquarters. Move, which takes place on Jan. 1, shifts the publicity, booking and accounting departments.

Besides the economy move, there is the angle that Publix-B. & K. has not been friendly with the Loop End owners, who turned down every offer B. & K. made for the building, when they were erecting the Chicago theatre. As a result, B. & K. were unable to secure a square shaped lot, but were forced to arrange the theatre to squeeze itself around the Loop End building. B. & K. is still understood to be interested in securing the structure.

HALFWAY MARK AS START

F-W C Won't Operate For U. A. Until 9 Houses Are Completed

Under terms of the agreement reached between Joseph M. Schnck and Fox-West Coast, this circuit will not start operation of U. A. houses now building until half, or nine theatres, are completed. Three are ready now and a fourth, in Englewood, Cal., opens Sept. 11.

Originally planning a theatre construction program of 25 theatres on the Coast, Schenck states that the total number has been cut to 18. All these will be built and turned over to F-WC.

CINCY EXHIBS IN JAM WITH BOOTH LOCAL

Cincinnati, Aug. 31.

Allied Theatre Owners' Association, embracing 95% of the neighborhood and suburban film houses of greater Cincinnati, and Picture Machine Operators' Local No. 165 have failed to agree on a new working and wage scale.

Exhibitors, through R. F. Strief, business manager, announce that commencing Sept. 1 they will employ members of the Projectionists Union of America, which is chartered in Ohio, and use one operator in a booth instead of two, as has been done under the two year agreement with local 165 which expires today (31).

Local 165 men have been paid $1.37 an hour in the smaller houses, $1.75 in the medium and $2 an hour in the larger theatres. They proposed that two operators be engaged and offered to take a $5 weekly cut if that were done. The exhibitors demanded one operator.

At present 22 independent theatres here have been operating with one booth man each.

Thirty-five additional houses will adopt the single operator plan, says Strief, and six small houses will close.

P. A. for Exhibs

The theatre owners have engaged a press agent to supply the local dailies with news of developments in the controversy, and are using advertising space in the papers for open letters addressed to Cincinnati theatre patrons.

RKO and legit houses which show pictures are continuing with local 165 although no announcement has been made of their new agreement.

LOEW'S LINCOLN SQ. ON SEPT. 5 IN N. Y.—10-25

No fancy fanfare planned for the reopening of Loew's Lincoln Square, New York, Sept. 5.

With a straight picture policy the doors will open at 11 a.m.

The nabe is being played up on the 10c admission gag in vogue until 1 p. m. Night top 25c and afternoons 15c, except Saturdays and holidays.

Prior to the house being closed by fire, Loew played split week vaude with its films.

Production Spurt Can't Boost Average for Mob

Hollywood, Aug. 31.

Thirty-eight features in production the first two days last week, heaviest activity since the middle of June. Tuesday was peak day for extras, with 964 working. Average during the week was 670 a day, about average for this year.

Biggest of the Tuesday sets was an English schoolroom using 156 for "Dr. Jekyll and Mr. Hyde" at Paramount. Wednesday had a set topping it, 174 used at the same studio for unveiling of a statue in "The Beloved Bachelor." No other days saw more than 50 working on any one set.

ROTH'S WB RENEWAL

Warners has renewed with Murray Roth as director in chief of its shorts as made at the Flatbush studio.

New agreement holds for one year.

10c Houses in St. Paul

St. Paul, Aug. 31.

George Benz & sons, local capitalists and backers last season of stock at Shubert, getting into theatre biz in bigger way this year. Owners of the Lyceum, lease on which Publix allowed to lapse Sept. 1, Benz has Harry Dow to manage and will spot in second runs at 10-20c opening Sept. 12. Stock house will also reopen around Oct. 1.

Aiming at the Garrick, indie dime topper, Publix closed the Alhambra for 30 days to install sound and will reopen the loop stand at the 10c anytime scale Saturday. Going the Garrick one better in that Publix house will have daily change of program whereas the former has four films per week.

Think $500,000 In Unplayed Film Tied Up Legally

Around $500,000 in unplayed pictures is admitted by distributor spokesmen to be tied up in litigation with exhibitors at the present time, and will continue so when the ratified 5-5-5 contract becomes operative next spring. This will be due in full to the provision in the new uniform exhibition agreement which makes arbitration not compulsory.

As expressed by one of the leaders in distribution, the major possibility of cutting down costs of litigation will depend on quality of product. Unplayed business this year, with resultant legal action, has run into big money largely due to an inferiority of product, it is pointed out, with exhibs far and wide trying to cancel pictures they are afraid of, or refusing to play them through failure to get adjustments.

Nearly all of the litigation with exhibitors has dealt with reluctance or outright refusal of accounts to play product as contracted.

The distributors hardest hit are those which have had the weakest pictures.

Meantime, exhibition of product suffers, playdates are delayed, and distributor legal departments are overworked. In addition many cases are handed to outside attorneys who have become experts in disputes between distrib and exhib. One attorney in New York within nine months has settled suits for distributors totaling $750,000.

Suits representing alleged damages of as low as $20 have been handled, with attorneys attempting quick action by going through the lower courts and getting the exhib to court a few days after service of summons.

Skouras Sees Mongrel Type Of Circuit Solution of Chain Operation—May Have 50 Houses

CUT SCALE AND SPLIT WK.

RKO in Youngstown and Akron Making Changes

Youngstown, O., Aug. 31.

Keith Palace changed its vaude-film policy to a split week and is also reducing admission.

Week days early matinee will be 25c. and 15c. for children. Afternoon 35c. for all. Nite prices 50c. and children 25c. Week end afternoons will be adults 50c., children 25c., and evening adults balcony 40c., orchestra 60c. and children 25c. Early bird matinees Sunday adults 50c; children 25c.

Former top prices were 75c. for adults, since the house opened several years ago.

Akron, O., Aug. 31.

After more than a year with weekly vaude-film policy RKO Palace here goes split week, dividing the week with Youngstown.

F-WC BOOSTS ADMISH WHILE PROGRAM HOT

Los Angeles, Aug. 31.

Boosts in admission scale and consequent earlier releases on the zoning chart will be made on several of Fox-West Coast's neighbs.

Stadium, recently opened, goes Sept. 6 from 30 and 40c to 40 and 50. Two other houses to follow Sept. 27.

F-WC figures the program strong enough to warrant the raise.

OPERATOR VS. OPERATOR

Atlantic City, Aug. 31.

John J. Ratty has filed suit here against Raymond Reckard, business agent for the Moving Picture Operators' Union, for the return of $1,455.

According to the complaint, Reckard, machine operator at the Warner theatre, employed Ratty to take his place while he (Reckard) was conducting a fight against a group of non-union picture houses in the city. Ratty, not being a full fledged member of the union, but holding a working permit, accepted the job for $25, paying the difference of Reckard's salary (about $70), he says, over to him with the understanding that the money was to go to the union cause. Ratty claims that when his employment was over he found that the money he was earning was going to Reckard and not to the union. He demands return of $1,455 which Ratty asserts covers the period he worked.

Actively operating 24 theatres commencing Sept. 1, and predicting that the expansion will reach 50 by Jan. 1, Spyros Skouras is following what may prove a revolutionary factor in big circuit buying and operation.

A patchwork type of ownership, which Skouras believes is the solution to chain operation, is being followed in the suddenly revived build-up of this inner Publix theatre organization. No broader policy has ever been introduced on such a scale as the one Skouras has selected. It accomplishes, in Skouras' estimation, three salient points:

(1). It is a life saver to the independent entering the deal, since he retains not only 50% of his property but maintains his position as head of the house.

(2). It provides the home office of the circuit with the assurance of having a specialist in each locality, one who knows better than anyone else the local boxoffice barometer in fan taste as well as political and social conditions.

(3). It eliminates the need to overbuild in order to meet competition.

Capable Owners

There are plenty of good theatres throughout the country and there are as many capable independent owners who have a pride and zest which few house managers, trained and assigned in a home office, can be expected to possess, states Skouras.

The economic factor for the big circuit owner who uses the mongrel policy, Skouras points out, is not only in acquiring an interest in established brick and mortar but getting a guaranteed outlet on product and a return from a theatre that has, of its own volition, established communtiy good will and paying attention.

The 14 theatres which join the Skouras banner include four in Roanoke, Va., and one in Parkersburg, Va. All the others are in Pennsylvania. They list as two in Butler, one in Ambridge, two in Johnstown, four in Altoona and one in Huntington. Of these the largest and most elaborate is the American, a 3,000-seater, in Roanoke.

These latest properties are deals with indies. There are no takeovers from either Warners or Comerford, which circuits are strongly represented in some of the latest Skouras territories.

PRODUCERS ATTENTION

SERGE FLASH

THE RUBBER BALL KING

Sensational Hit

PARAMOUNT

NEW YORK

THIS WEEK (AUG. 28)

OPEN FOR PRODUCTION OFFERS

Communicate

BETTY FLASH

Plymouth Hotel, New York

Few Situations with Disputes on Labor at Present—7½% Period Off

With I. A.'s official special wage reduction period for 10 weeks this summer whereby the five major circuits, as well as indies where locals had men employed, expiring last Friday (28), all scales reverted to former status.

With President William Canavan's stand as to no extension of the period, the locals immediately went into conferences for contract renewals where contracts expire at midnight of Aug. 31 (yesterday).

Where locals were late on voting the 10-week reduction Canavan permitted the time to run accordingly. The Cleveland union in particular was late with its time up this week.

The scale of reduction for the 10-weeks during the summer permitted locals to take a 5% cut on salaries below $60 weekly and 7½% over $60.

President Canavan said no serious trouble is anticipated anywhere over contract renewals; that the I. A. slate is noticeably clear for this time of year when new agreements are due in many cities.

In New York and Brooklyn there are no new contractual negotiations.

In St. Louis both unions (stagehands No. 6 and operators No. 143) are after new contracts. Also Washington No. 22 working on new contract, while Chicago is just agreeing to a renewal with the legit houses this week.

New Contracts

In Cleveland both operators and stagehands are conferring with circuit execs seeking a renewal of former terms. Looking after Warner Bros. interests is their new labor contact rep, W. C. Patterson, formerly with Publix.

The operators in Baltimore have differences with the Auditorium there, a $20 amount being discussed with it expected to be settled upon the return there of Fred Schanberger.

In New Orleans the I. A. assigned William P. Roaul to go there as field representative and straighten out Local 39's contract. Saenger theatre is having a difference with the union over the number of men to be employed on the stage under certain conditions.

Lafayette, Buffalo, has a dispute over a new contract with it expected to be settled this week.

A controversy in Boston with Publix houses, Rialto, Shawmut, Morton and Jamaica involved, with Local No. 11, has been referred to Fred J. Dempsey, I.A. exec, for adjustment.

Still Out in Miami

Operators still out in Miami where Local No. 316 men quit the Wolfson-Meyer theatres. There is an existing contract which the union signed but a matter of Sunday work where an additional $2.55 was asked under the claim that Sunday work was illegal in Florida. Matter put up to I.A. for an adjustment.

Representative Roaul asked to report to Canavan on conditions in other Florida stands like Jacksonville, Bradentown, Daytona and Lakeland.

Local 176 in Joplin, Mo., trying to get things straightened in the Dubinsky houses. When Fox took over the Publix houses Fox agreed to continuation of former contract but Dubinsky's taking of Fox house in Springfield has contract matters up in the air until the changes are set.

San Diego Controversy

San Diego, Cal., Aug. 31.

Fox in controversy here with stagehands local No. 122 over the union's demands for an extra electrician to comply with the city ordinance.

Oscar Oldknow has ordered all stage units withdrawn from Fox theatre effective Sept. 9.

Oldknow is also closing the California (straight pictures) Sept. 1.

5 HOUSES QUIT POOL TO SAVE $7,500 FEE

Chicago, Aug. 31.

Simansky-Miller theatres here have withdrawn from the Midwest booking circuit and will in future purchase pictures on their own.

S. & M. lists five theatres now operating with the owners being Simon Simansky and Jack Miller, head of the local Exhibitors' Association. Economy thus saves the booking fee, estimated at about $7,500 annually.

Quicker 2d Run

San Francisco, Aug. 31.

California theatre has changed from a subsequent run to a 2d run downtown. Raising the top to 35c, this will allow F-WC to show pictures 60 days after their first run on the main stem.

The subsequent run policy permits a second run of films only after 90 days have intervened.

METRO APPEALING

Making Full Test of Decision in Favor of Minn. Exhib

Minneapolis, Aug. 31.

Metro here has decided to make the Carisch suit a test case to determine whether contract violations by northwest exhibitors shall be carried into the courts and whether the present form of film contract shall be retained. Accordingly it is appealing from the district court's decision, overruling its demurrer to the Carisch defense.

George Carisch, owner of the Mohawk theatre, St. Paul, is being sued by the distributor for refusing to accept and pay for a number of its pictures purchased for his house. The defense instituted by S. P. Halpern, Allied States' attorney representing Carisch, is that the contract was illegal and unenforcable because it violates the anti-trust laws and lacks mutual obligation.

Judge Clyde R. White in district court ruled that the defense set up by Halpern constitutes a defense at law. Metro-Goldwyn has appealed from this decision. If the state supreme court the case will go to trial on the issue of the contract's legality, unless plaintiffs drop the suit.

A victory for Metro would be followed by the filing of numerous other suits by Minneapolis film exchanges against northwest exhibitors. On the other hand, if Carisch wins out a large number of independent theatre operators in the territory will be allowed to get away with their contract violations.

New Purchasing Agent

Herb Schooler, has been appointed purchasing agent for the Roxy theatre by Charles Kursman, now directing that house.

Schooler replaces Bernie Aarons who has been given other duties.

PUBLIX SCALE CUTS AS SPUR

Detroit, Aug. 31.

Price change for all Publix local first run theatres will probably be announced within a few days. Adjusted prices will bring the top price down from 75c as at present to a 60c top.

Other adjustments to be made will bring the price down to 25c until 1 p.m. and 35c till 6 p.m.

Opposition Fox and RKO houses have 25c. to 6 p.m. and 50c top.

Providence, Aug. 31.

Every conceivable stunt to build theatre business on Monday, the poorest day for film houses here because of a day lay-off for department store employes, is being tried.

Paramount theatre attempting to bait biz by cutting to 25c Monday until 5 p. m.

Virtually all of the local picture houses are reporting big losses in grosses because of the Monday holiday. It was instituted for first time this summer by Chamber of Commerce.

O'Reilly's J. C. House

Jersey City, Aug. 31.

Palace, formerly Keith's, here, has been leased for 20 years by Charles O'Reilly, Louis Geller and A. Kompel, of New York, from the Palace Amusement Corp., headed by Dr. Jacob Scales, Sam Lesser and John Reilly.

Straight pictures continue. Its new manager is William Blum.

KING VIDOR

Director of
"Street Scene"

SAMUEL GOLDWYN
AND
KING VIDOR
Congratulations
"STREET SCENE" is a great picture
SID GRAUMAN

FRED NIBLO, Jr.
CONTINUITY "STREET SCENE"

HIT AFTER HIT WITH MORE TO COME--FROM

SAMUEL GOLDWYN

THE PREMIERE SHOWMAN OF THEM ALL!!

STREET SCENE

Its tremendous reception at the Rivoli, N.Y., is the talk of the industry!
Now watch records all over the country go zooming to new highs!

RONALD COLMAN IN The UNHOLY GARDEN

Goldwyn's answer to the exhibitors' clamor for Colman in a picture of action! And action it has! With all the Box-Office of "Bulldog Drummond"

EDDIE CANTOR IN PALMY DAYS!

THE SMASH PROSPERITY PICTURE OF ALL TIME! ENTERTAINMENT PLUS! MAGNIFICENTLY OUT-WHOOPS "WHOOPEE"

Hail!
UNITED ARTISTS
The Leader!

NOT A DRY SEAT IN THE HOUSE!

WHAT ARE THOSE "M-G-M SPORT CHAMPIONS"?

Let the Trade Reviewers tell you:

WHIPPET RACING—*Held Over 2nd Week, Capitol, N. Y.*

"One of the better kind of shorts. Maximum of laughter reaction."—*Variety*
"Smart and sparkling. Audience sparkled with it."—*M. P. Herald.*
"Carthay Circle audience went for it in a big way."—*M. P. Daily*
"Side-splitting dialogue by Pete Smith."—*Hollywood Reporter*

WILD AND WOOLLY—*Extended Run in Los Angeles*

"Ideal short. Certain to click in a big way. Dialogue by Pete Smith sparkling with laughs from start to finish."—*Hollywood Reporter*

12 M-G-M SPORTS CHAMPIONS FOR YOU!

A new idea in Short Subjects! Sport headliners of Swimming, Wrestling, Track, Tennis, etc. in fast action single reelers. Laughs and effects by Pete Smith.

"M-G-M'S GOT SOMETHING," *says Kann.*

"Carving a notch among the high places of short-subjects, the first three of the Bill Tilden tennis pictures click with a resounding smack. M-G-M's got something!"

—*Maurice Kann Editorial in* M. P. DAILY

BOOK BILL TILDEN'S TENNIS Reels During National Tournament

National Championship Tennis Tournament, Forest Hills, Long Island, September 5th to 12th. Cash in on the country-wide publicity.

M-G-M Shorts— *but* SWEET!

Move Taken Against New Groups As Trade Union by N. Y. Federation

Syracuse, N. Y., Aug. 31.

A demand that application by groups styling themselves trades unions for state charters be referred to the New York Federation of Labor for examination and approval by the Secretary of State's office was adopted at the 68th annual convention of the federation here.

Behind the demand was a desire on the part of organized labor in general and the theatrical crafts in particular to prevent the spread of the non-affiliated "union" plan, launched with the organization and incorporation of the Empire State Motion Picture Operators body.

In such "indiscriminate chartering by the state of groups of working men who pose as trades unions,' the federation professed to see a body blow at organized labor. The matter was brought before the convention by the Association of Motion Picture Projectionists, an affiliated unions which held its own state meeting simultaneously.

Public Safety

At the latter a resolution was adopted condemning practices of certain theatres that "compromise with public safety" by insisting that one man attend two projectors in addition to his other duties.

The association voted to bring this condition to the attention of civic, public safety and fire authorities in an energetic campaign.

A recommendation that the standard motion picture release film, as approved by the Academy of Motion Picture Arts and Sciences, be accepted was made in the report of the committee on standards. The association, however, wants a few minor changes which it believes will facilitate projection.

Harry M. Brooks of Troy was reelected president of the association. Other officers named were Calvin Bornkessel, Rochester, v.-p.; Glenn H. Humphrey, Utica, sec.-treas; executive board members: W. L. Doss, Syracuse; W. H. Colquhoun, Niagara Falls; Edgar T. Stewart, New York; Frank Brodock, Syracuse; Edward Fisher, Albany, and Albert Ryde, Buffalo.

Parallel Situation in Phila with Metro's as With Par a Year Ago

Philadelphia, Aug. 31.

With Keith's taken over by Metro on Sept. 11, that organization will hold the same strategic position Paramount did at this time last year after breaking with the Warners. With Keith's as a first run house for Metro and United Artists' films, the same second run key neighborhood houses which showed Par pictures last season will use Metro and U. A. films now. They include the large Tower theatre in the 69th street section, Nixon in West Philadelphia, and Roosevelt and Frankford uptown.

In addition to these houses, which will run the pictures right after Keith's, and the smaller indies that are apt to line up with the new group, there will be the Midway theatre at Kensington and Allegheny avenue, one of the largest houses in Philly and of a deluxe type, erected by the Shapiro interests and scheduled to open at Thanksgiving. It has a capacity of 3,200.

Charles Raymond, with Loew's, more recently in Buffalo, is manager of Keith's under the new regime. Eddie Corcoran, who handled publicity for the same house last year while Paramount had it, will do the same for the present group, assisted by Eddie Crowley.

Jos. Levinson Dies

Milwaukee, Aug. 31.

Joseph Levinson, 45, manager of the Fox Miller and Princess theatres, died Aug. 26 at Columbia hospital following an operation.

Levinson was manager of the Princess for 15 years and recently was placed in charge of the Miller. It is said he showed Carl Laemmle the first picture machine the latter ever saw.

One Way

Upstate exhib bumped into a sales manager at the Motion Picture Club and took the opportunity to pan the latter's product. Whereupon the s. m. turned about and laced it in hot and plenty, verbosely, to the exhib.

"What are you bawlin' me out for?" asked the exhib.

"Oh, just to take my mind off the depression," was the answer.

Circuits Settle with Unions in Ham and 10% Wage Cut—2 Booth Men

Birmingham, Aug. 31.

Labor troubles as far as RKO and Publix are concerned are settled for the next two years. Contracts were signed with operators, musicians and stagehands last week by the two companies.

Under the new agreement there will be a reduction of 10% in wages for the new contracts. Two men in a booth.

Union has not settled with Frank Merritt as yet. In spite of this, Merritt says he will open his houses Labor Day. He closed 10 July 18 when operators refused to accept his offer of reduced wages.

700 CARS CAN PARK FREE AT NEW HOUSE

Chicago, Aug. 31.

First real experiment on the effect of parking space in boosting business for a deluxe theatre will be made when Publix-B.&K. opens the new large Southtown theatre on Nov. 1.

Theatre has a lot adjacent to hold more than 700 autos. This space is due for special architectural landscaping as an Italian garden. All ads on the house will plug the parking facilities, which will be free to patrons. This parking space idea has been tried before by B.&K. but on a small scale due to restricted facilities at other locations, and in each case has been found to be a box-office boon.

10-15c Indie Opposish Houses in Twin Cities

Minneapolis, Aug. 31.

Plenty of new opposition in the Minneapolis and St. Paul loops, mostly in the shape of 10 and 15c grind houses, looms for Publix and RKO this season.

E. C. Bostick, former Pantages manager, expects to reopen that house with a grind picture policy. Arrangements are being made to equip the 2,500-seat legit Lyceum with sound and to open it with "The Viking" this month, booking independents.

George Benz, wealthy St. Paul realtor, will take back the 2,000-seat Palace here from Publix and continue to operate it himself as a grind house. He also will operate the Shubert and Lyceum theatres, St. Paul, abandoned by Publix, as grind houses.

Receiver for Ashers, Represents Mortgagee

Chicago, Aug. 31.

Two-year-old argument between the Asher Bros., former owners, and Fox over certain theatre properties here looks to have been ended with the appointment Saturday (22) of Elwood Williams as receiver for the former Asher theatres, part of the Fox-owned group. Williams is acting in behalf of B. K. Goodwin, who holds a blanket mortgage on the former Asher houses.

Neither Fox Film nor Fox Theatres, eastern division, is directly concerned except in so far as Fox owns 50% of the common stock of Fox Chicago Theatres Corp., which controls the former Asher houses.

Fox Bronx Deal Off

Deal of the Silverman circuit, Bronx, to acquire three houses from Fox in that borough, is off. Another buyer is being sought.

Manhattan Playhouses, at one time interested in the trio of theatres (Belmont, Blenheim and Parkway), may come forward again.

MANCALL'S ASSUMES MAG

Boone Mancall, publisher of technical film papers, this week took over "Theatre Management," a monthly, from the Howe Publishing Co.

Mancall is combining it with his own monthly, "Theatre Engineering."

Galveston's Foreign House

Galveston, Aug. 31.

With German and Spanish pictures featured Al Martini, son of local independent theatre owner, has opened International Theatre on West Market street. Location is near heart of negro district. Ufa talkers shown.

COLONIAL'S 3 WEEKLY

Three changes of films a week will be the policy at the Colonial when RKO reopens it as a straight picture house Sept. 12.

House was formerly known as the Hampden prior to which it was the Colonial under the late Percy G. Williams.

DAY-AND-DATE F-WC NABES FOR AD BUDGET

Los Angeles, Aug. 31.

Success of the day-and-date policy of Fox-West Coast's Chinese and Criterion, and similar click of the plan at the two local Warner first runs, has Oscar W. Oldknow preparing to put in a similar policy for six first-run neighborhood houses.

Policy would be to run the same picture simultaneously in the six nabe spots in various local suburban theatres. Advantage would be from an advertising, with six-way results from one campaign.

"When Is That Young Man Going Home?"

THIS unwelcome suitor has been wooing the muse for many dreary months without winning her favor. Patience of the household seems about exhausted.

If you, too, feel that the cause of human happiness would be better served by the return of Living Music to the theatre, you can help to hand the Robot his hat—just sign and mail the coupon.

AMERICAN FEDERATION OF MUSICIANS V-9
1440 Broadway, New York, N. Y.

Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

Name .....

Address .....

City ..... *State* .....

THE AMERICAN FEDERATION OF MUSICIANS

JOSEPH N. WEBER, President

1440 Broadway, New York, N. Y.

THE ERPI SERVICE ENGINEER

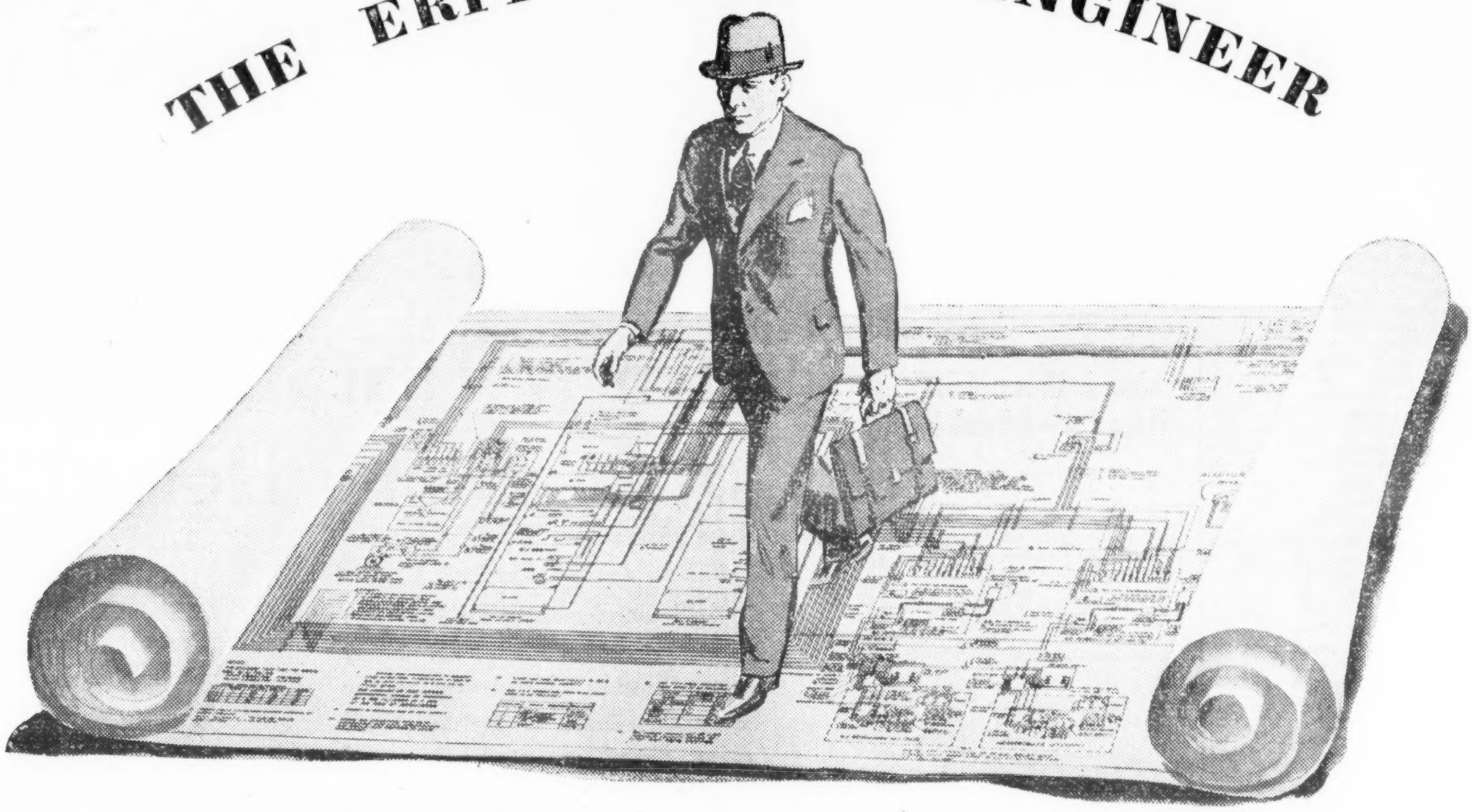


Diagram of a Western Electric Sound System Circuit

knows his way through this intricate circuit

. . . that's why he is able to protect you against Poor Sound, Breakdowns, Program Interruptions and Lost Patronage!

Trained to Bell System standards of maintenance, the ERPI man can render this service more economically and efficiently than anyone else.

Backed by 50 years of voice transmission experience, the Western Electric Sound System is the finest equipment you can buy. Yet even the finest equipment needs regular, painstaking and expert inspection and service.

By keeping your Western Electric Sound System operating at peak performance for the life of your contract, the ERPI Service Engineer helps you earn dividends on your investment!

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York

REBOUND

(Continued from page 21)

from witnessers. Long since proven picture audiences don't or won't think.

Robert Ames is a capable "Bill" and Myrna Loy sufficiently attractive of face to pass as the marital disturber. Louise Closser Hale makes the fussy mother impress for a short snatch as does Walter Walker, the father, with somewhat more footage. Leigh Allen has the part, "Les," initially played by the author.

On the directing end Griffith has been smart enough not to tamper, while making the camera count, despite the lens limitations imposed by the script.

"Rebound" is strictly a matter of talk rather than action, and that will also count against it soothing the general fan palate. But in its vein it's a fine effort. *Sid.*

GUILTY HANDS

Metro production and release. Directed by W. S. Van Dyke. Lionel Barrymore featured. Story and dalog by Bayard Veiller. Photographed by Merritt B. Gerstad. Recording supervision by Douglas L. Shearer. Film editor, Anne Bauchens. At Capitol, New York, week Aug. 28. Running time, 69 minutes.

Richard Grant.....Lionel Barrymore
Marjorie West.....Kay Francis
Barbara Grant.....Madge Evans
Tommy Osgood.....William Bakewell
Rev. Hastings.....C. Aubrey Smith
Aunt Maggie.....Polly Moran
Gordon Rich.....Alan Mowbray
Spencer Wilson.....Forrester Harvey
H. G. Smith.....Charles Crockett
Harvey Scott.....Henry Barrows

Someone missed here and plenty. First reel or two are 100% or near that, the middle is away down in the rating, then there's a strong pickup about the sixth reel and when it looks like the picture is going to redeem itself, along comes the weakest kind of a finish. It's a finish that will disappoint everywhere. A mystery novelty with colorful acting, mainly by Lionel Barrymore, it's still not in the money. Anything above an average gross in any type operation will be a surprise.

Barrymore stands out all over, never once permitting anyone to chisel in an inch near him. Nearest is Kay Francis who flounders for a few minutes, but as quickly is rescued by Barrymore's biggest scene (the sixth reel).

It's there that he mercilessly goes through the summation that he will deliver as a prosecutor to prove the girl is guilty of the crime she knows he has perpetrated. When that well-written, tensely acted sequence arrives, it looks as though the picture is going to do itself proud.

Instead it goes on oiled skids. Possibly the Hays organization, or Metro itself in fear of Hays or censors, saw the possibilities that lay ahead for strong dramatic construction and climax but were afraid. From the industry view of things, the murderer had to be punished, despite his theory expounded at the beginning after years of experience as a d. a. that some murders are justifiable and can be covered up, with story setting out to show that clearly and convincingly.

When police arrive to investigate what looks like unmistakable suicide, some one figured the angle of rigor mortis (tightening of muscles after death) would be a good way of proving retribution. The hand that's holding the gun discharges it, the bullet piercing Barrymore. That's the finish.

On the stage Bayard Veiller would probably have worked out for the climax a final trial scene where the guilty person sends the innocent girl to the chair or himself would have obtained an acquittal if charged with the crime, all evidence having been destroyed.

It's all too bad for the picture, with this one a clear case where screen restraint on treatment of stories has meant a severe penalty to the producer.

Madge Evans does the d. a.'s daughter well. She is engaged to marry the man (Alan Mowbray) the father has decided to shoot before that happens as a justifiable homicide.

William Bakewell weak as the jive lead and Polly Moran hardly noticeable. *Char.*

REOPENING JERSEY STUDIO

The old E. K. Lincoln studio in West Grantwood, N. J., reopens shortly for indie production.

George Orth in charge.

Place has been dark for several years.

Secrets of a Secretary

Paramount production and release. Directed and adapted by George Abbott. Claudette Colbert, featured; Herbert Marshall and Georges Metaxa, sub-featured. Scenario by Dwight Taylor from original by Charles Brackett. George Folsey, photog. At Paramount, New York, week of Aug. 28. Running time, 6 minutes.

Helen Blake.....Claudette Colbert
Lord Danforth.....Herbert Marshall
Frank D'Agnoli.....Georges Metaxa
Sylvia Merritt.....Betty Lawford
Mrs. Merritt.....Mary Boland
Mr. Merritt.....Berton Churchill
Dan Marlow.....Averell Harris
Dorothy White.....Betty Garde
Charlie Rickenbacker.....Hugh O'Connell

It's a shame to see Claudette Colbert wasted on such screen writing. Like all bad pictures with a good name on tap, this might see a little business through the name. But the usual reaction will be unfavorable for the name.

This is one of the talkers made during the summer on Long Island after the studio received its closing orders. A feeling at Astoria was that if the plant turned out successful product going down the home stretch the closing order might be rescinded or the shutdown made temporary only. "Secrets of a Secretary" won't help the cause.

With a red wig, a few freckles and some blacked-out teeth this story as scenarioed from an original by Dwight Taylor and adapted by George Abbott, who also directed, would qualify as a good silly boy monolog. It goes out of its way to be foolish.

Perhaps the women may get some satisfaction from the gowns, especially Miss Colbert's. Pictures have taught this actress to wear them well. She always knew her acting. But in this instance the best playing Miss Colbert could contribute only gives the implausibility less alibi for being in the plot. Nobody could have plugged all the holes.

It might have been easier to write a different theme around the same title. Though perhaps anything written to fit the label would be another "Office Wife." "Secrets of a Secretary" on a marquee implies that here is a sec who's snitching on her boss. But Miss Colbert isn't that sort of a sec.

First she's an impetuous rich girl who marries a villianous South American gig at the end of a perfect stew. She's a pauper when her father dies, the gig walks and the girl becomes the social secretary to the wife of her late father's best friend. Despite the nasty treatment and snobbery received from the daughter of her employer, she switches dresses with the girl when the latter is found in a compromising position with a corpse. During the first hour of this plot's unwinding, murder is the only missing element. But it isn't missing long.

Georges Metaxa is the heavy in his first talker over here. Paramount didn't seize his option, probably because his accent might make him difficult to spot, although Metaxa has the earmarks of a good villian. Mary Boland is next to Miss Colbert in effectiveness. She polishes up a stale society matron role, while the snobby daughter part taken by Betty Lawford is also stock. Hugh O'Connell tries hard for some laughs, but the plot makes it tough for him, too. *Bige.*

Im Geheimdienst

("Secret Service")
(GERMAN MADE)

Berlin, Aug. 20.

Ufa production and release. Direction, Gustav Ucicky. Manuscript, Walter Reisch. Production management, Bloch and Rabinowitsch. Photography, Carl Hoffmann; sound, Hermann Fritzsching. Architecture, Robert Herlth and Walter Roehrig. Music, Schmidt-Boelcke. Recorded on Klangfilm. Starring Brigitte Helm, Willy Fritsch, Oscar Homolka, Theodor Loos, Karl Ludwig Diehl, Harry Hardt, Ferdinand Hart, Tamara Desni, Eduard von Winterstein, Friedrich Kayssler, Alfred Beierle, Aenne Goering, Margarethe Schoen, Ferdinand Bonn, Paul Mederow, Alexander Murski, G. H. Schnell and Walter Steinbeck. Running time, 104 minutes. At Ufa Palast am Zoo, Berlin.

Very clever picture, as far as the public is concerned; really good picture as to manuscript, photography, and the actors, Willy Fritsch and Oscar Homolka. Undoubtedly box office.

But still this talker cannot be accepted without certain criticisms. Especially as its tendency is chauvinistic. It is not right to give a thrilling spy plot a chauvinistic coloring, thus favoring a certain political tendency. However, it is good work done by the director, Gustav Ucicky, who again proves himself. But one notices that Ucicky does not know much about manners in high society.

Plot is most likely a real happening of the World War. A German spy who comes to Petersburg as an American violinist succeeds in obtaining an entree in the best Russian society. He induces the German wife of a leading Russian general to steal valuable secret documents from the supreme Russian military quarters, and succeeds in fleeing to Sweden where he meets his helper. Usual happy finish.

Willy Fritsch is splendid. Here he shows that he is much more than a good-looking film beau. He can do much if with the right director. Oscar Homolka, as the Russian general, is impressive. Brigitte Helm is miscast. Aside from the fact her diction is impossible, she seemed out of sphere trying to play the grande lady. Up to now she has not been able to prove that her fine work in the silent picture could be transferred to the talker.

Mention must be made of Theodor Loos, Karl Ludwig Diehl, Ferdinand Hart, Alfred Beierle, Harry Hardt and Eduard von Winterstein. With the exception of the violin play by Fritsch, which sounded shrill and harsh, the sound reproduction was clear and good. *Magnus.*

Zwischen Nacht Und Morgen

("During Night and Morning")
(GERMAN MADE)

Berlin, Aug. 20.

Biographfilm production and release. Direction, Gerhard Lamprecht. Manuscript by Herbert Juttke after the stage play "Dirnentragoedie," by Wilhelm Braun. Production management, August Mueller. Photography, Karl Hasselmann; sound, Franz Schroeder and Willy Radde. Musical Dr. Guiseppe Becce. Recorded on Lignose-Breusing. Starring Aud Egede Nissen, Oskar Homolka, Dorit Ina, Rolf von Goth, Eduard von Winterstein, Olga Limburg, Bernhard Goetzke, Gerhard Dammann, Maria Forescu, Hilde Schevior, Ilse Baerwald, Rudolf Biebrach, Ernst Behmer, Eugen Rex und Edit Angold. Running time, 76 minutes. At Titania-Palast, Berlin.

Mediocre picture.

Elderly streetwalker falls in love with a youth who has been thrown out at home on account of gambling debts. She tries to keep him with her but he runs away with a younger, prettier colleague of hers.

The old streetwalker takes revenge by having her friend kill the younger rival. She gives herself up to the police.

That the young man will find his way back home is only intimated.

This deep and humanly gripping plot is treated very superficially by the director, Gerhard Lamprecht. In this, his second talker, he cannot cope with the sound-picture problem, as if he had never seen a really good sound picture. Lamprecht still directs according to the laws of the silent picture. Where there is no dialog, he simply supplements it with music. A rather primitive substitute.

This picture, which the young and very talented director Bruno Rahn, who unfortunately died far too early, made into a silent picture with Asta Nielson, is only a very weak reproduction of its silent sister. Egede Nissen plays the Nielsen role with theatrical pathos and flat, sentimental reciting. Oskar Homolka did the bully most true to life. Splendid and most impressive. In a small role, Edit Angold as the concierge's wife, must be mentioned. Audience applauded enthusiastically at her small scene.

Sound reproduction on the new Lichtton apparatus Lignose Breusing splendid. Tobis knew why it was necessary to arrive at an amicable arrangement with this concern with the usual, long drawn-out and complicated patent lawsuits. *Magnus.*

BLACK COFFEE

(BRITISH MADE)

London, Aug. 21.

Twickenham Film Studios production, based on Agatha Christie play of same name. Directed by Leslie Hiscott. In cast: Austin Trevor, Elizabeth Allan, Richard Cooper. Recorded RCA Photophone. Length 6,500 feet approx. Running time 75 mins. Reviewed Gaumont theatre, Aug. 19.

Another of Wickenham's adaptations of Agatha Christie's stream of mystery thrillers, featuring the Poirot fellow, French detective, played once again by Austin Trevor.

Sort of film which is never less than interesting, but never much more so. It looks as though it cost about $60,000, and will make a good profit. It's not by any means a great film, but it's the sort of stuff which will go quite well here. This company, by the way, made the Sherlock Holmes picture which played in New York recently.

Story tells how a scientist is murdered at a house party, after his papers have been stolen. Suspicion rests on everybody, but finally the one man nobody suspected was found guilty.

Dialog amusing at times, once unconsciously. Austin Trevor the same again as Poirot, good if you like this sort of thing. Supporting cast good. Sort of quota footage which doesn't let the theatre down. Within its scope quite acceptable. *Chap.*

THE DREYFUS CASE

(BRITISH MADE)

Sudfilm-British International production. Columbia release over here. Featuring Cedric Hardwicke and Beatrix Thomson. Direction, F. W. Kraemer and Milton Rosmer. Adapted from play by Herzog and Rehfisch. Dialog and adaptation by Reginald Berkeley and Walter Mycroft. Photography, W. Winterstein and J. Harvey Wheddon. Sound, Alec Murray. Production supervision, F. W. Kraemer. At Warner's, N. Y., on grind, opening Aug. 28. Running time, 90 minutes.

Capt. Alfred Dreyfus.....Cedric Hardwicke
Lucie Dreyfus.....Beatrix Thomson
Colonel Picquart.....Charles Carson
Emile Zola.....George Merritt
Labori.....Sam Livesey
Major Esterhazy.....Garry Marsh
Colonel Henry.....Henry Caine
Major Paty du Clam.....George Skillan
Clemenceau.....Leonard Shepherd
General Mercier.....Arthur Hardy
Boisdeffre.....Ray Souper
Mathieu Dreyfus.....A. Sarner
Demanche.....Frederick Leister
Pelloux.....Fisher White
Dubois.....A. Sofaer
Bertillon.....Leslie Frith
Marguerite.....Violet Howard
President, Zola Trial.....Reginald Dance
Cavaignac.....George Zucco
Lauth.....Nigel Barrie
President, Court-Martial.....Randle Ayrton

After toying for a long time with the idea of road showing this film, Columbia decided against it and turned it over to Warner Brothers for a first New York showing. Warner's stuck it into their name house, their weakest Broadway spot, because it's a foreign made production. Which figures as a mistake both ways, because "Dreyfus" is a certain grosser and bound to do business, but seemingly worth more as a road show than as a program feature.

Trouble with the film is that it makes its best impression only if seen from beginning to end. Catching it in the middle, or in sections, as necessitated on a grind program, hurts it considerably, as its strength lies in the accumulation of power.

Understandable why Columbia and Warner's worried about it. It's a documentary film, based on a historical incident. Very little in it of the generally accepted puller items. Only love interest lies in the devotion of Dreyfus' wife to him for the many years of his degradation. That isn't half enough emphasized. The many beautiful letters Dreyfus wrote to his wife and that she wrote to him while he was on Devil's Island, are not even mentioned.

That the yarn still clings despite nothing new on it has happened in years, is proven by the fact that the name is a quick reminder in almost any part of the world. In France, the filming caused serious riots only a few months ago. With Jews especially it's a sort of undying history.

British International, in making the picture, is understood to have followed closely along the lines of the original film as made by Sudfilm for German consumption. Likely, too, because the film has more movement than the average British films. It's not a quick action film, being told episodically with the idea of piling up for a final bomb-blast.

Looks also like that final bomb-blast: Dreyfus' re-establishment, might have been built up more. A screen caption telling of the passing of several years would have done the trick. As is, no indication of time passage is given, with the vindication losing a good deal of its thrill. Cutting may be to blame here.

For record purposes the Dreyfus case revolved around a framed-up charge against Captain Alfred Dreyfus of the French Army of treason. Treason had been committed, and Dreyfus was charged, largely because he was the only Jew on the staff. After making the charge, the army had to hold up its case or lose face, so they trumped up the evidence against him.

What made it a world-famous matter, rather than a forgotten incident in French army life, was that Emile Zola, one of the greatest of French writers, took up the Dreyfus case and fought it in the courts.

(Continued on page 34)

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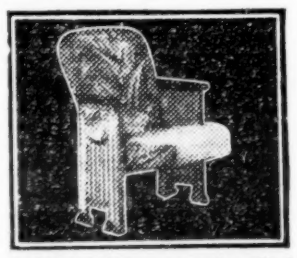

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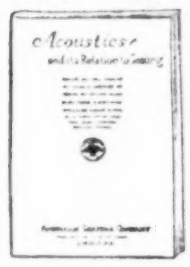

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THE DREYFUS CASE

(Continued from page 31)

Despite having as counsel Georges Clemenceau, Zola lost, but the story had gotten word-wide attention. After about 15 years Dreyfus was fully vindicated.

The Jew angle, plus the angle of the Army vs. Justice, plus Zola's fame, made it one of the world's most important cases.

All of this is shown in the film graphically, and, strangely enough, not over-acted. If anything it's a little under-acted in parts. Cecil Hardwicke as Dreyfus gives a fine performance; George Merritt as Zola is exceptional. Another striking performance is that of Charles Carson as Col. Picquart, who was also degraded because he found proof, after Dreyfus was sent to Devil's Island, pointing to the fact that Major Esterhazy was the criminal and not Dreyfus. Beatrix Thomson as the wife is only so-so, largely because she's not given much to do.

Maybe it's due to the large percentage of Jewish trade a picture like this can play to in New York, but its best indication of strength lies in the line waiting in front of Warner's tonight, opening night, to see the picture. First time the house has done that kind of business in over a year. *Kauf.*

Le Monsieur de Minuit

("The Midnight Man")
(FRENCH MADE)

Paris, Aug. 20.

An Albatros film production and release. Scenario from the play "Almost a Honeymoon." Made in the Gaumont studios, Paris. Recorded Gaumont-Peterson-Poulsen. Directed by Harry Lachman. Gaumont Palace, Paris, Aug. 17.

Cast featuring Josseline Gael, Jean Weber, Marcel Simon, Jules Moy.

Carefully prepared continuity, fast tempo and good direction make this, a quickie, a record breaker, with effective gags keeping the audience laughing from end to end. After his "Outsider," a quality drama, this light comedy demonstrates considerable versatility in Harry Lachman, also his understanding of what French audiences like. Over 10% of the cost will be amortized by the rental of the first two weeks of the first run at the Gaumont Palace, with receipts soaring higher than ever despite a weak stage presentation.

Total cost of film, shot in twelve days, was kept well under 50 grand. No rehearsals since the actor who was to play the title role resigned on the eve of shooting, and caused a substitute to work without rehearsal. Grossing possibilities of the best here and in the provinces. After the first showing, preceded by no trade show, exhibitors present lost no time in booking what the audience's reaction proved an A-1 box office proposition.

Story is that of a young man, broke, who has rented his apartment to a young engaged couple, gets home drunk and after having been locked up by mistake in the place with the girl and finds it lucky he has to marry her.

Production is simple, with no elaborate sets, except for a night club scene which takes place at the Paris Lido. Instead of getting dough from the place which thereby gets considerable publicity, producers paid the club $200 for permission to use the locale.

Acting is good all round and sound satisfactory.

Production is a demonstration that there is money to be made locally from celluloid provided capital is invested right. *Mari.*

THE WHITE DEVIL

(GERMAN MADE)
(With Music)

New York, Aug. 28.

Ufa production and Talking Picture Epics release. Stars Ivan Mousjoukine and features Lil Dagover. Direction, Alexander Wolkoff. Adapted from "Hadschi Murat," novel by Tolstoy. Dialog in English. Songs by the Don Cossack Choir under direction of Serge Jeroff. At the Cameo, N. Y., week of Aug. 27. Running time, 77 mins.

Hadschi Murat.....Ivan Mousjoukine
Nelidowa.....Lil Dagover
Saira.....Betty Amann
The Czar.....Fritz Alberty

Just as Ufa had almost convinced that it's new dubbing system is the answer, along comes this film to lessen the hope. A beautiful picture, finely made, and with tremendous selling possibilities—but the dubbing in English is so bad that it loses all chance of building to grosses that mean anything.

And this film really didn't need dubbing. It's more than 50% silent anyway, with only an occasional sentence here and there. The original German couldn't have hurt. With the English words indistinct and impossible to understand, it's a bad blow.

Outside of that "White Devil" could have been a smash film, and in Germany or German nabes ought to be anyway. It has a fast moving yarn, colorful action and a couple of swell performances by Mousjoukine and Betty Amann. Also it has Lil Dagover, who doesn't impress too strongly in this picture, but who is now over here on a Warner contract.

Yarn is rather a wild one and supposedly taken from a Tolstoy novel. Hadschi Murat is a Caucasian leader who, because of losing his temper, has to leave his home, mother and child. Czar tried to turn him against his people, hoping to conquer the Caucasians, but can't. Meantime, the czar makes a heavy play for a Caucasian lassie whom Murat saves and marries. Then he comes back to his people and fights off the czar's men.

Doesn't sound like much, but it works up nicely, with the first two reels especially fine and exciting. Tempo slows down a little after that, but not much.

Lil Dagover is one of the czar's amours and helps Murat save Betty Amann, the other girl, in order to protect herself. All three roles are well played. Fritz Alberty, as the czar, turns in a well handled piece of acting.

Throughout is a background musical score nicely played with three of four numbers sung by the Don Cossack Choir, cast as soldiers. It's quite realistic and good. Also a beautifully executed ballet is shown in the czar's palace.

As the picture stands it lends itself easily to exploitation, so may have mild drawing power in selected spots. But it can't do much real business. In the original German it ought to be much better. *Kauf.*

MOTHER AND SON

Trem Carr production. Monogram release. Stars Clara Kimball Young. Directed by J. P. McCarthy. Story and adaptation by Wellyn Totman. Photographer, Archie Stout. At Loew's, New York, N. Y., as single feature, one day, Aug. 27. Running time 70 mins.

Mother.....Clara Kimball Young
Son.....Bruce Warren
Joe Connors.....Gordon Wood
Maurine Winfield.....Mildred Golden
Mr. Winfield.....John Elliott

Title may have some significance for some curiosity trade but the picture as a whole looks to have been intended and made for the cheaper grinds. Some oldtimers may want to take another look at Clara Kimball Young, too. Film, however, is without humor of any description.

Heroine is Faro Lil. She's shown in two eras—1910 and 1931. She doesn't change but her son grows up with a social complex. When Lil goes broke in the market, after retiring as a Nevada gambling house keeper, she sets out for a comeback in her former trade. She reopens to some complications because of her son and his social pals. Everything, however, ends happily after a couple of shootings.

Acting is mediocre and settings nothing unusual. *Shan.*

ALMOST A DIVORCE

(BRITISH MADE)

London, Aug. 21.

British and Dominions production, released through W. & F., subsidiary of Gaumont British. Directed by Arthur Varney and Jack Raymond. Stars: Sydney Howard and Nelson Keys. In cast: Kenneth Kove. Length 6,500 feet approx. Running time 75 mins. Censor's Certificate "U." Recorded Western Electric. Reviewed New Gallery, London, Aug. 21.

Very mechanical farce redeemed by the trouping of Sydney Howard as a drunk who gets everything balled up.

Story: Nelson Keys has a split with his wife because Howard gets drunk; the wife goes to Brighton, coast resort, Keys follows to make amends. Howard brings a frail into the apartment, there's another split, but Howard succeeds in patching things up after an arrest or two.

Sequence scoring longest footage was the drunk stuff between Howard and Keys, and three times too long. Direction and settings above English average. Dialog and production generally poor. Some sure-fire laughs for the English sticks. Sort of thing which cost 50 grand and will book three times that amount. *Chap.*

Partners of the Trail

Monogram production and release. Directed by Wallace Fox. From story by Will Beale, with adaptation by G. A. Durlam. Photography by Archie Stout. Western Electric recording. Stars Tom Tyler. At Loew's New York, N. Y., one day, Aug. 25. Running time, 59 mins.

Larry Condon.....Tom Tyler
Ruby Gerard.....Betty Mack
John Durant.....Reginald Sheffield
Sheriff McWade.....Lafe McKee
Mary Lopez.....Marguerite McWade
Sheets Briggs.....Horace Carpenter
Burke.....Pat Rooney

Regulation western, in a series of eight, with Tom Tyler and clearly designed for grinds and double-bill use. As a western it fails to rate above the average in this class, though there is an attempt to get away from the usual formula. Some of the recording is poor and one of the strongest parts in the story is poorly played.

Tyler is supported by Reginald Sheffield, new to westerns, who gives a mediocre performance. He does an escaped convict whose innocence is cleared in the final 100 feet. Added to a poor characterization is Sheffield's voice, sometimes hardly audible.

Since he is the star, Tyler is in an odd part, that of a man who killed his wife's lover back east, and the crime for which the man who becomes his plains pal is innocently convicted. Plot wriggles around for the kind of an ending desired by the ex-convict's efforts to frustrate, through advance tips, the various jobs Tyler is trying to pull, including bank and railroad holdups. This provides for the clinch between Sheffield and the girl, a waitress in a small border town, with Tyler going away to give himself up.

Different handling than would be expected. Through that this western may attract more than normal interest. At least the producer has attempted to get a little away from the horse opera rut. Girl is Betty Mack, who has little to do, but does it satisfactorily. *Char.*

SALTO MORTALE

(GERMAN MADE)

Berlin, Aug. 20.

Harmoniefilm production and Suedfilm release. Direction E. A. Dupont. Manuscript by Rudolf Katscher and Egon Eis after the novel by same name by Alfred Machard. Photography Friedel Behn-Grund and Akos Farkas; sound Walter Ruehland. Architecture Alfred Junge. Music and musical management Paul Dessau. Recorded on Tobis-Klangfilm. Anna Sten, Adolf Wohlbruck, Otto Wallburg and Curt Gerron in leads. Running time 84 minutes. At Atrium, Berlin.

In this new picture of E. A. Dupont one notices the same weakness in the manuscript, although not quite as much as formerly. Every scene, even every picture, displays the talents of this director. And still the fine photography and the splendid focus-work cannot wipe out the fact that the plot of this picture is poor, that incidents and many scenes are repeated. It is not a picture of the "Vaudeville" category, although place and milieu are the same. Financially it is doubtful.

Dupont seems not to have a clear view of continuity. He has not yet established his contact with the public. He thrills, he knows how to arouse intense interest, but then suddenly it falls off, with many scenes following uninteresting or boring. Here the plot treats of two friends and one woman who make a career with a sensational acrobatic act. The Salto Mortale is shown four times and only at the last time does Dupont thrill the audience. Twice the saltos run off smoothly and twice the artists fall down. Here again the fight between friends and love, but never a thrilling as in "Vaudeville" ("Variety" in America).

But again Dupont gives the certain proof of extraordinarily direction talents. Dupont needs a production manager of his calibre who will co-operate with him in selecting and adapting the material. Dupont's comeback might even be in his next picture. And this picture "Salto Morale" shows again that this comeback might even be greater than his previous big successes.

Dupont's interpretation and characterization of situations, human weaknesses, of mental stresses and the circus atmosphere are remarkable. He leads his actors with a certain hand. Anna Sten is not of unusual quality as in the "Murderer Karamasoff," but still she is appealing, enticing and surprisingly expressive, an actress of international calibre. Adolf Wohlbrueck is a splendid actor, though physically he does not conform to the broad public's ideal of a hero. Otto Wallburg and Curt Gerron put a little comedy in the long-drawn story as a publicity manager and inventor of circus attractions.

At times the sound reproduction was blurred. Friedel Behn-Grund's photography, as mentioned, extraordinary. *Magnus.*

MANY A SLIP

Universal poduction and release. Directed by Vin Moore from the play by Edith Fitzgerald. Continuity and dialog by Gladys Lehman. Jerome Ash, cameraman. Featuring Joan Bennett and Lew Ayres. Cast includes Slim Summerville, Ben Alexander, Virginia Sale, Roscoe Karns, Vivien Oakland and J. C. Nugent. At Loew's New York, New York, one day, Aug. 24. Running time, 71 minutes.

Story so bad no acting combination could put it over. Production rivals the calibre of the script. Impossible film.

Titles are frequently needed to explain the passing of time, yet they are absent. Dialog doesn't take care of that angle. Which leaves the audience in a continued fog.

About a girl who is so uppish she finds it difficult to get a b. f. Boy is the sort of a chap who doesn't believe in marriage. They meet at a dance. While sitting beside a lake the same night, both fall in and they retire to a cabin to dry themselves. There the boy kisses the girl. And because he kissed her and doesn't propose after she considered his kissing her a token of their engagement, she calls him a cad and scrams.

Next clip has the phone ringing continually. Appears to be next day, but later explained it's a month after. With the boy continually phoning to talk to her and she refusing to do so. She finally gives in. Boy comes over. That makes their second meeting, and they get married.

Thereafter follows some bosh about the girl telling her hubby that baby is coming, and later disclosing that she lied to him. He leaves her. Finish has her really expecting an infant.

Whole cast is oke, but doesn't appear that way because of the story treatment.

DOUAUMONT

(GERMAN MADE)

Berlin, Aug. 21.

Karl Guenter Panterfilm production and Fanduefilm release. Direction Heinz Paul. Military advisor Major a.D. Freiherr von Forstner. Technical advisor, Hauptmann a.D. Gomlicki. Photography Viktor Gluck and Georg Bruckbauer; sound Martin Mueller and Dr. Bittmann. Architecture, Robert Dietrich and Bruno Lutz. Music, Ernst Erich Buder. Recorded on Tobis-Klangfilm. Starring former soldiers who fought at fortress of Douaumont, among them Captain Haupt and Lieutenant of the Reserves Radtke, who took the fortress. Running time, 87 minutes. At Universum, Berlin.

Of all the war pictures up to now, this one seems the weakest. Fault lies not only with the drama, which gives a blurred and confused picture of the fights around the fortress Douaumont, near Verdun. It can be especially ascribed to the inability of the director, Heinz Paul, who is not able to bring out a true and spontaneous picture of even this tremendous material, based on the most gripping and terrible facts.

Both photography and sound are way behind the present day's technique. Most of the pictures was taken in studios, unreal, posed and stereotyped. From the film archives and weeklies of the war years, original pictures were interspersed which are out of date from a photographic point of view and badly copied. And still, in spite of their obviously obsolete technique, they were far more impressive than all the scenes of the original picture.

Both Hauptmann Haupt and Lieutenant Radtke, the German officers who took the fortress of Douaumont, worked in this picture. The veneration and the respect for their truly heroic deeds prohibit a critical review of their theatrical talents.

The decent, pacifistic tendency which doubtlessly prevails throughout the picture makes up for many of its faults. This picture does not promise financial success. *Magnus.*

LE REBELLE

(The Rebel)
(FRENCH TALKER)

Paris, Aug. 15.

Paramount Joinville Studios production, Paramount release. Scenario from the play by Zelahy. Directed by Adelqui Millar. Photo, Ted Pahle. Recorded, Western Electric. Running time, 3 minutes. Paramount, Paris, Aug. 10.

Maria Ivanovna.....Suzy Vernon
General Platoff.....Thomy Bourdelle
Alexandra.....Paule Andral
Lieutenant Sabline.....Pierre Batcheff
Un juene General.....Henry Preslat
L'ordonnance.....Mariotti
Spoliansky.....Andre Rehan
La chanteuse.....Prazine
Lieutenant Glinka.....La Cressoniere

Action somewhat slow makes it a very fair programmer. Story clicking and technical work very good, especially photography.

Story is that of a young Russian student who marries a girl who attempts to save him from the consequences of his refusal to fight at the front. She joins the Russian equivalent of a show unit playing at the front so as to make the acquaintance of the general who can pardon him. He goes back to chemistry and she sticks to the general.

Either of the two main parts, the student or the general, is a star role. Both are done satisfactorily. Suzy Vernon as the vamping wife attempts a Lily Damita, but not so good. Paule Adral as the club owner is good fun. Someone must have enjoyed the singing of Brazine as a cabaret entertainer, because she has about five times the footage she is entitled to, and so considerably delays the action.

No hit, no kick. *Mari.*

Lady from Nowhere

Presented by George R. Batchelier and released through Chesterfield (independent). Directed by Richard Thorpe. RCA Photophone recording. Adrian Johnson and Barney Gerard credited with screen story. Alice Day and John Holland featured. Cast: Phillips Smalley, Barbara Bedford, Mischa Auer, James Burtis. At Loew's New York, as single feature one day, Aug. 26. Running time, 60 mins.

Story and action are meaningless. One of the poorest examples of continuity work and direction to flit across a screen. It never gets underway, tells nothing, and hasn't the coherence of a trailer.

Practically impossible to figure out what is happening. Excuses can be made for other faults, and pictures possessing them can be recommended for this or that type of audience, but it's a question if any will understand what "Lady from Nowhere" is about. Uncertain whether the lad is the detective and nnot the crook, or vice-versa concerning the girl, or whether both are detectives or both are crooks. This also guides the action of the boy's and girl's employers. One of them has to be shot and handcuffed in the last reel before identities are admitted. *Waly.*

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Auto Used to Save Actor Coin; Now Mgr. Figures Gasoline Cost

Chicago, Aug. 31.

Performers who once squawked at the early ban of the automobile by bookers as an infringement on their rights to save, are now talking the other way. They lament the auto has worked as an evil in that it's been the ace cutter of salaries particularly in the independent ranks.

Acts without an auto nowadays are completely outmoded, since all prices are figured on auto transportation. not on railroad fares. House managers are aware of this situation and are taking every advantage of it. All figure that the acts are driving their own cars, and so entirely discount the traveling expenses.

Last year's competition among acts for the few week-end dates in the midwest prodded turns into cutting their salaries as much as 50% to grab the bookings. Each act calculated it would get by on the strength of the auto; but in most instances, the calculations were off-key.

Bad Performances

And while the audiences didn't know the back-stage angle of auto transportation, it was noticeable on the performing end. Many sloppy performances and half-hearted work were directly accountable to the fact that the performers had been up all night, driving the sometimes 200 or 300 miles from the booking spot to the theatre.

EXPLOITING WOMEN ON VAUDE'S INTACT TOURS

Rita Burgess Gould is now going to be billed as "The Woman You Can't Forget," with a teaser campaign ahead of her on an intact route. Given that Mona Lisa touch, RKO is providing material that will attempt to make her a mystifying character.

Another headliner, Kitty Doner, is going to be billed as "The Happy Go Lucky Girl." That will open the way for a Kitty Doner club and buttons as giveaways to kids in effort to attract young patronage.

Completing Restaurant By Work Now and Then

Detroit, Aug. 31.

Appearing this week at the Fisher theatre are Fauntleroy and Van, standard act billed as "The Oklahoma Slickers." Team retired from show business six months ago and opened a barbeque restaurant here. Investing their capital they neglected to figure in a sign. They approached the local Publix officials who booked them in the Fisher to replace an act. This team has played Detroit on several Publix units.

Fisher date made a new routine necessary at the restaurant. The wives were pressed into service during the shows. Ordinarily the team split the working hours but both had to be off for performances and the wives, one of whom is an ex-pro, having been a line girl with several Publix units, took over the burden.

While act plans on retiring for good this time they may need a new stove or new carpet in which event they will play some other local house.

DIAMOND-WATERMAN HURT

Car Does Double Somersault—Out This Week

Keene, N. H., Aug. 31.

Harold Diamond of the Diamond Boys and Neal Waterman of the Yale Collegians were injured near this city when Waterman's car turned a double somersault.

Diamond received a broken arm, Waterman was cut about the head and face. Both will return to New York this week after they're discharged from the Elliott Community hospital here.

Two-Gun Empty

Las Vegas, Aug. 31.

Two-Gun Violinsky, the wild poker player of the east, received a wire from the lonesome Mrs. Violinsky.

"Miss you terribly. Send me some money and send for me."

Solly wired back: "Things too tough—you send for me."

3 IN AUTO CRASH

Nelle Roye, Ray Gold and Harry Pearl Hurt in Car Hit by Taxi

Nelle Roye, vaude single, and her pianist, Ray Gold, en route in a car driven by Harry Pearl to Oakland's Hunter Island Inn, Pelham, Bronx, to fill an engagement Friday (28), were severely injured when Pearl's car collided with a taxi at Valentine avenue and 188th street.

Pearl was driving north with the green lights on when the taxi popped into his car. Pearl was the luckiest of the trio, receiving minor bruises. Miss Roye was hurt about the head and shoulder and right knee. Gold's left arm was badly injured. Both were removed to a nearby hospital for treatment but later permitted to return to their New York homes.

The taxi driver escaped injury, but his fare, a lawyer, was struck by flying glass.

An X-ray will be taken of Miss Roye's knee to determine whether injury will be permanent. Her stage work has been postponed indefinitely.

F & M Units in Carthay As Half of Two-a-Day Vaude Bills at $1 Top

Los Angeles, Aug. 31.

Fanchon & Marco Ideas will play their first three and one-half weeks in Los Angeles, now that San Diego is dropped. Means that after the three-day Manchester break-in, the F&M ideas go into the Carthay Circle, former $1.50 L. A. stand, for their "world's premiere" and will be so ballyhooed for exploitation purposes.

From the Carthay, the units play Loew's State downtown and then come back to the Pantages, Hollywood, instead of jumping to San Diego from the State and then back to Hollywood.

Carthay with its two-a-day vaude policy which started Saturday (29) will, starting next Saturday (5), play the F&M units as a second-part flash, with some of the first half acts clowning into the F&M idea after the intermission.

Reason for the sudden opening of two-a-day variety with seven acts headed by Tom Patricola last Saturday was because of the 14-day clause in the Carthay Circle leasing contract which precludes the house being dark more than a fortnight. Hence the quickie bill with the Cangreva Bros., Hubert Deyer, Col. Fred Lindsay and the 4 Covans, with newsreel and comedy short, slapped in.

Dave Apollon and possibly Ethel Merman from New York come in Saturday for the first real two-a-dayer at the Carthay.

Seattle joins F&M Sept. 18, with the new Fox, Spokane, Sept. 3, making 40 weeks in all as the final gross. The route following L. A. into the northwest goes from Oakland to Portland, Seattle, Vancouver and Spokane in that sequence.

Complete opening bill for the new vaude policy at the Carthay Circle is: Hubert Dyer and Co.; Four Covans; Col. Fred Lindsay and Co.; Nelson and Knight; Six Candreva Bros.; Tom Patricola, assisted by Lillian Drew, and the Chinese Whoopee Revue.

SOPH COMING HOME

Sophie Tucker is due to arrive in New York Sept. 3 on the "Ile de France." She has been overseas for more than a year.

Miss Tucker has no plans for this side.

ABE SHAPIRO CLEANED

Tried Clothing Business—Back in Vaude with 2 Suits Profit

Abe Shapiro (Shapiro and O'Malley) is returning to vaudeville after 12 weeks in the clothing business. In the latter he was cleaned in 10 weeks but he stuck in two weeks extra to make certain.

With two new suits as his profit from the business venture, Shapiro's comeback is in partnership with Eddie Clayton (Clayton and Lennie).

SEASON'S START VERY DULL FOR PRODUCERS

Maimed somewhat by what the past season has done but, unlike picture people, not squawking half so much about it, the leading vaude producers furnishing act material are more inactive a week ahead of Labor Day than they have been in the memory of the trade. Admitting the outlook will call for charting of new trails in production, outstanding of which looks to be cheaper acts that the circuits can buy more reasonably, the producers are more or less marking time just now.

Meanwhile, it is pointed out there is no indication of what might be wanted this season. In the past the same producers point to seasonal tips direct from the circuit as a guide.

The safest course to follow, in the opinion of the producing clique, is to keep overhead down. One office is trying to turn out acts that can be bought by the circuits at $600 or $700 and still return a profit to the owner.

Although producers may plunge here and there as in the past, the general plan according to advance indications, is to keep overhead down to $1,000 or under.

A trend in production that is expected to be followed in a general way, with reasons given, is making its appearance in the framing of acts so that they will be suitable both for vaude and picture house use.

No Harris Divorce

Detroit, Aug. 31.

Divorce action of Jane Thurston and her husband, Harry Harris, due to come up in local courts Sept. 3, has been called off with a reconciliation reached.

Action was started six months ago when Harris was charged with having treated Jane cruelly.

Walter Meyers Back

Walter Meyers, Warner booking office head, returns today (Tuesday) after on the coast for three weeks.

Meyers made the trip to line up some film names for personal appearances in Warner theatres.

Palace Trying $13,000 Salary Bill To Succeed Current Long-Run Show

RKO's New York Palace will play a $13,000 show next week as a follow-up in an attempt to repeat the run idea. Current long runner stops Friday (4). It will be the 8th week.

On next week's bill Jack Benny will do the m. c.'ing, with William Gaxton holding over to work with Benny as he has done with Lou Holtz. Another holdover will be Kate Smith.

Gaxton, receiving $2,250 until this week, asked for a raise and got it. His salary is now $2,600. Balance of next week's $13,000 will be distributed to Abe Lyman's orchestra, $4,500; Benny, $2,000; Harriett Hector, $2,500, and Kate Smith, $2,000, with the remainder going to the opening and No. 2 acts.

Last week the Palace topped all previous weeks with a semi-final gross of $32,000. Theatre's profit was lower than in previous weeks due to the house rent going back on.

It is expected next week's bill may show whether or not its predecessor's long run was an accident brought on by a combination of circumstances that might not occur again, or if it's possible for the Palace to hold over all good shows for indefinite runs.

Prop Conservation

Los Angeles, Aug. 31.

Strong man and his manager, playing store shows and wildcat bookings, have found a way to lick the overhead. Muscle boy's main tricks are tearing phone books in half and bending iron bars.

With the 'phone companies charging as much as 40 cents apiece for old directories, manager is economizing by walking into drug store booths and coming out with the books under his coat. Strong man spends his time between acts bending their one iron bar back until it is straight.

THE BREAKS!

Havvard's Car Does All Kinds of Tricks—He's Unhurt

Albany, N. Y., Aug. 31.

Oliver Havvard, vaudevillian, while on his way to fulfil an engagement at Syracuse, drove his automobile over a ditch on the New York road several miles outside of here, traveled several hundred feet across a field and crashed into the side of a barn.

The force of the impact shoved another car parked in the barn through the other side of the structure.

Havvard was not even scratched. He had to complete his trip by train.

Lita Wales' Speed in Locating Partner on Leaving Hubby Flat

Although Harry Faber and Lita Wales (Mrs. Faber) split maritally five days before they were to have opened on an RKO intact route, the booking will be fulfilled. Miss Wales secured another partner in time to open at the Kenmore, Brooklyn, the first half (29). He is Bob Hanlon.

Early last week Miss Wales took a stand against her partner-husband, advising the booking office that she preferred not playing the time with Faber.

Faber and Miss Wales were married about three years ago and have been stage partners since then. It was Faber's third marriage.

Cliff Edwards' Divorce

Hollywood, Aug. 31.

Cliff (Ukelele Ike) Edwards divorced his wife, Irene Edwards, also a performer, in the Los Angeles courts the past week.

ESCAPE MAN'S HEAD HAMMERED IN ERROR

Scranton, Pa., Aug. 31.

Huber the Great, headlining at the Ritz, local Publix house, had his prize trick ruined when a member of the audience invited on the stage drove a nail against the magician's head while Huber was in a wooden packing case.

The performer was put into a straight-jacket and then placed in the box. The audience was invited to nail the lid on the case. One husky drove a nail in the wrong direction.

When Huber failed to make his escape after seven minutes, Manager Jack Goodwin rang down the curtain. Huber's assistants, opening the case, found he had been stunned by the blow and that he had suffered a laceration of the head.

He came back at the next show, however, and did the trick in four minutes. He said that only once before had he failed to get away with it.

1,500 AT OUTING

Employes of RKO Have Day's Fun and Races

Close to 1,500 employes of RKO, Radio Pictures and RKO-Pathe attended the outing at Indian Point Saturday (29) given by their employers. Trip made on a specially chartered boat.

Coming back on the boat the gang was entertained by three rounds of boxing between Tommy Reilly, assistant to Harry Kalcheim, the RKO vaude booker, and Bill Slack. Games were held at the Point, including a three-legged race, won by Frank Taylor and Miss Hankin; 75-yard dash, taken by Belle Halpern; 50-yard race for girls, which was copped by Sally Myers.

Other events included a 100-yard dash for men, won by Ben Bender; Chas. Fretz, Jr., took the 220-yard scamper.

The married men whipped the bachelors 5 to 3 in a baseball game.

Fay-Stanwyck Shut Out

Negotiations between Harry Weber, as the agent, and RKO, to book Frank Fay and Barbara Stanwyck (Mrs. Fay) jointly for the Palace, New York, have been dropped. Columbia, to whom Miss Stanwyck is under contract for pictures refused to permit her a release for vaude.

Fay will not appear alone at the Palace or in any other vaude engagement, it is claimed.

BENNY RUBIN IN LONDON

Hollywood, Aug. 31.

Benny Rubin is leaving here today for New York, sailing for London for a two weeks' engagement at the Palladium. He will then return to New York for a six-week engagement there.

Too Many Acts Nowadays for That Attention Once Given by Agents

Vaude actors have a brief against vaude agents for what they call discrimination in selling of acts. The actors claim that the agents have lately been taking every act on their books available and then weeding out the list down to those that will bring quick sales and quick commissions.

According to the performers, unless an act is in great demand or promises fast action on the part of the booking offices, the agents let them lay. The act sellers are said to be most willing to add the acts to their lists and make one try all around to sell them. If there is no interest first time offered, the agent is said by the acts to quit trying.

The actors are bemoaning the fact that vaude today holds no up and at 'em agent of the type that knows an act instantly and will fight for it regardless of what bookers say. The lethargy among the agents in this regard is talked about among the performers.

The new act that has just been worked out along with the standards with well known routines seem to be hit hardest according to their talk. They say that the present system in vogue among the agents on the quick yes or no, is defeating the purpose of vaude. The quick no is taking the spirit out of the acts.

Can't Waste Time

Agents claim there is no use fooling around with acts bookers are not interested in. They say their time is too valuable. They find it unprofitable to go back to the old days when agents nursed acts along, building them up and sometimes fighting for them. It's the quick sale and the fast incoming dollar or they sink, the agents say, also adding that the supply of acts over demand counts as well.

Many agents have been signing up acts on their personal contracts and guaranteeing them 30 weeks. This happens only when the agent knows the bookers want the act or will when shown. The small number of these signed acts does not compensate for the great mass of performers on the outside, who are complaining.

Vaude Acts Get Closer to Value Of Exploitation-Co-operation

In a change of attitude brought about during the past six months or more, RKO sees vaudeville acts in general as becoming more business minded. They have better consideration of the box office angle than previous to the circuit's insistence to take a hand in preparation of billing, exploitation, stunts, photos, etc.

At first the majority of vaude artists, deep in the rut of old-fashioned vaude methods engendered by the Keith regimes, were loath to listen. Now, it is reported from within, the acts are beginning to sense the benefits and coming forward with their own ideas.

Complaints against official RKO okays of billing or demands for changes, as well as against the circuit's vigilant watch over photographs, with routes hanging in the balance through co-operation of the booking and exploitation departments if what's wanted isn't provided, have fallen to an insignificant number.

Outside Work

While E. M. Orowitz, in charge of vaude exploitation, is arranging tie-ups for acts, a number of artists are meanwhile using their own initiative.

A significant instance is Bernard and Henrie, comedy team, currently with an intact. They are handing out imitation photos of themselves all along the route. Another act that has been seeing value of exploiting themselves aside from what RKO does was York and King, now a hit in a London musical.

Two important national tie-ups have been aranged by Orowitz to be placed into effect shortly. One is with Wan Su Fong, cosmetic manufacturer, which calls for that concern giving away to vaude patrons through 12 chosen acts on intacts approximately $90,000 worth of merchandise. Ann Pritchard is the first act selected. Under the plan Miss Pritchard and the other 11 acts will locally inject a subtle plug for Wan Su Fong's merchandise through locally-arranged broadcasts, hearers being told that first 100 women to the theatre will be given a gift package. That will be a sample of cosmetics.

This national plan, scheduled for later, will be preceded by a similar tie-up with Ey-Teb, makers of eyelash beautifiers. This company first uses the Aber Twins in the Gus Edwards' act, taking 14 page ads in as many towns with inclusion of picture of act picked and at which theatre current.

From all appearances the general tendency of vaude artists is that they are finally anxious to get in on the exploitation thing. A few stubborns and old-fashioneds are kicking but the number is claimed very small now.

Vaude in Bethlehem

Easton, Pa., Aug. 31.

Globe, Bethlehem, will present vaude starting Sept. 5, with feature picture.

Siegal's Latest Single

Al Siegal's latest single act, Lillian Shade, is in Newark currently, with Akron and Youngstown to follow on the RKO midwest time.

Miss Shade is under contract to Sam H. Harris for a new musical at the Music Box, Newark, later in the season.

Siegal's previous-made single was Ethel Merman.

Lyman Warming Up

Abe Lyman with his orchestra is warming up this week at the RKO Fordham, Bronx.

The Lyman bunch opens at the RKO Palace on Broadway Saturday (5). In for two weeks with an option.

Charlie Morrison's booking.

Leaders Transfer

Sam Freed, Jr., leading the RKO pit at the New York Hippodrome, has been transferred as conductor of the RKO Albee, Cincinnati.

Fred Weper of the RKO Palace, Cleveland, will take Freed's place as Hip leader. Changes in effect Saturday (5).

BLOSSOM SEELEY OFF B & K'S STAR LINEUP

Chicago, Aug. 31.

That tri-star bill of headliners for the Oriental week of Sept. 11 struck a last minute snag when Blossom Seeley and Benny Fields canceled. Other two name acts on the show are Smith and Dale and Jack Osterman.

Miss Seeley requested the release after landing a show in New York. With advertising and publicity already out the local Publix execs refused but were overruled by the home office. Now Publix will have to get another headline act to replace or go on with but the two acts.

Weber East to Get RKO Okay for Picture Names

Hollywood, Aug. 31.

Harry Weber, the agent, is eastbound with stopoffs at St. Louis and Chi to talk over vaude bookings in New York.

Although now quite active in pictures with the local Orsatti, Bren & Weber agency, he also books a number of picture names east with the chief complaint there is no RKO executive on the coast to okay the talent, salaries, etc.

Weber complains it's all a gamble, with the picture people heading east on spec more or less.

Champ Suing City

(Continued from page 1)

cleaner and colder than Adolph, or if Izzy makes finer and cheaper garments than Sam, but who's suing who?

Ohio universities have been heaving up lawyers so fast in recent years that they're in each other's hair and eyebrows. Locally the Y. M. C. A. and St. Xavier College have nite classes in law, the University of Cincinnati grooms barristers during the day, and an ex-judge conducts a quizz school to prep the brothers and sisters for the semi-annual state bar exams. Mothers and fathers and sisters and brothers, uncles and aunts, neighbors, and the Moose, Meese, Mice and Elks all have their fav grads.

Anything

The who's suing who is so hot folks are suing each other for witness fees. In a theatre if a seat sags one may be entitled to mental anguish damages or the fun of trying to get 'em. Should an usher say "Aw, nuts!" there are enough supreme court decisions to keep the argument going $56,789 of taxpayers' court costs. A talker that's too loud might cause $7,114 worth of nervousness to a ticket buyer. To not tip a bellhop means the risk of having him appear as a witness against you for breaching the public weal by spitting on the sidewalk. For which the bellhop gets a buck court fee, and his pal, the lawyer, who doubles as captain of bellhops on the night shift, may be paid by the state for serving as your public defender.

Everybody seems to be looking for trouble, because it eases the depression. Bridge clubs haven't a chance. Instead there are suing circles. Fat and obscure neighborhood mamas who can't crash the society page get their thrill by seeing their names in the "Who's Sue" columns of the "Enquirer," whose other feature department, since the passing of Luke McLuke, is the dope on the horse that has a chance in the third heat at most any track. The other sheets sprinkle the court items among the Lindberghs' flights, blurbs, obits and sundry happenings.

There's dough and publicity to be had out of Cincy's "Who's Suing Who" racket.

Mission, Warner house at Santa Barbara, Calif., playing five acts Saturdays, will open them Fridays for two days Sept. 11. Acts then jump to Oxnard for Sunday.

PRODUCERS CAUTIOUS

Not Investing in Mass Acts Until Knowing Something

Production among vaude actors and producers is moving at a snail's pace, due to extreme caution all around. No one wants to invest for scenery, equipment or material until the new vaude season shows which way the wind will blow.

Producers say three years ago they were led into believing everything was to be rosy, and lost plenty.

Actors are trying various turns minus scenery, which they intend to buy later if everything is okay. In some instances the performers are using rented hanging pieces to get the bookings of indie houses that cry for scenery with acts.

1,030 ACTS WKLY. FOR RKO, WITH 400 WORKING

Total number of acts now handled by all RKO agencies amounts to 1,030. Total of acts played each week by RKO is 400. Difference of 630 acts laying off constantly from RKO available dates.

Many new agents, comparatively so, have gathered many acts together. Some of the older representatives have either lost through press of other lines of selling such as radio, legit, etc. What they have lost in vaude representation they probably make up in other fields.

The total of 1,030 acts at this time is small compared with the grand total of available acts for the same booking floor eight to ten years ago. It is estimated that at one time the old Keith's circuit had nearly 5,000 acts to call on for its combined big and small-time routes.

Much Attention Given To One Gordon Unit

With all of the high New York RKO executives having been brought into the matter and most of them still involved, the future of the much discussed Max Gordon vaude unit as an intact bill for the western route will remain in doubt, from accounts, until it is seen by Hiram Brown at the Chester, Bronx, the first half of Sept. 12 week.

Latest reported development was the agreeability of the RKO president to look over the unit last week in Yonkers. Denoting the political strings being pulled in connection with the unit, it was reported Brown was discouraged from seeing it in Yonkers because the pit orchestra there comprises only seven musicians. The story is that a theatre with 12 musicians as accompaniment might show off the unit to better advantage for the pres, even though the number of RKO theatres with 12 musicians which the unit will play out of town if booked will be few, if any.

Extra Cost

The unit stands as produced by the Gordon office and fixed up by Roxy and James Turner, RKO execs. Turner denied having been concerned in the producing. Max Gordon, the nominal producer, returned from Europe last week. He cabled ahead that if he produced the unit, he must have done it by Television. Turner stated that he believed Dave Gordon was the producer.

From the comment stirred up by the unit and the strange maneuvers surrounding it, the cost of fixing up expenses and the probable value of time devoted by the RKO executives to the one vaudeville bill might mount pretty high if estimated.

12 Days Left in Chi

Hollywood, Detroit, full week, will be transferred to RKO's New York book Sept. 6, leaving the RKO Chicago office with only 11 or 12 days to book.

In New York the Hollywood will be booked by Willie Berger. It's an indie neighborhood house owned by the Cohen Bros.

Divorcee Likes Beer and Talks

By Joe Laurie, Jr.

Minneapolis, Aug. 29.

Hello, Charlie:—

Last week at Milwaukee where the good beer used to be good and still is. It makes four shows a day easier. Will Singer, the manager, makes it still easier. A great crew from the old Majestic makes it easier and easier.

We got the tickets for the trip at Milwaukee...the sad news is $150.11 ...from Chicago to Kansas City. My old pal, Sam Thall, is still on the job doing the railroad routing for RKO. A lot of us actors don't realize all the trouble, time and money that guy Thall saves us... He knows railroading better than Einstein knows theories. He's been at it 20 years.

Playing Milwaukee brings up swell memories. The old Majestic right next to Schlitz Hotel, and we had to go through the Palm Garden to the stage door. Wish all stage doors now were through beer gardens. The city is about the same. If beer ever comes back I'd like to own a couple of blocks in Milwaukee. The troupe is commencin to talk. You know there are two words in the English language, that have caused more broken friendships, disrupted homes, broken hearts and killed people. Those words are "They say."

Whispering

You know when a few of the troupe get together and whisper, that's bad. I heard somethin that was said about that gal in the last act and me that I don't like. You know Charlie I've been tellin you about this kid. She's an awfully nice girl, likes her beer but who's business is that? I've been taking her around and seeing her home and some of the guys are jealous or something. They're beginning to say things.

I don't care for myself but I don't like 'em to talk about her. Nothin foolish but she's a nice kid and has had a lot of trouble. It seems she was married to a no good guy who drank a lot. She told me she never drank until a few years ago...she thought she'd show this bozo that she could drink too, and according to the other night she's still showing him. Only I've been payin for it which ain't so good.

She's got a divorce from him but he still keeps on writing to her for dough. She shows me the letters 'cause she says I'm the only one she can trust in the show.

A Straight Man

Well I'll tell you one thing I'd rather go around with her than that straight man in her act. He's the kind of a guy that always looks in phone slots for returned nickles. He don't tip waiters or porters; says they're getting paid for what they're doing. He's closer than the next second and a bum straight man too. I think he's the guy that's doing the talking. Well if I ever hear him we go to bat. Remember Charlie it ain't because I'm in love with the girl but she's a nice kid with nobody to take her part.

Glad to hear yo got another showing with your act. Here's a couple of gags you and the wife can stick in that I think will get a good laugh. She asks you how the stairs run in your house and you say when I'm upstairs they run down and when I'm downstairs they run up. Then you say I saw an explosion in the park, two bums fell off a bench ...and she says "who was the other one?"...I think if you stick them in the right spots they'll be a yell. They always were years ago.

Best to you and the Mrs. sez your pal, *Bob.*

HOLTZ' $1,250 IN SHOW OR $6,000 IN VAUDE

Lou Holtz returning to his musical "You Said It" Sept. 21 at $1,250 weekly is reported to be rankling within him, through leaving vaudeville at $6,000, weekly, net, to resume the legit run.

Holtz has one-third of the show, with Jack Yellen another third, and the Shuberts the remainder.

This is expected to be the final week of the Palace, New York, bill run where Holtz captures six per.

Sunday afternoon (30) the Palace did not hold capacity and there was no advance sale for the second show of the day. It's the first time a void has occurred at the Palace since the current bill started seven weeks ago.

HOCTOR OPTION

Dancer at Palace at $2,500—Six Weeks in All

In booking Harriet Hoctor for a return at the Palace, New York, RKO has signed her for two weeks, opening Saturday (5), with two options of two weeks each, or a total of six, if both are lifted. Dancer is in at a reported $2,500 a week. She did four weeks at the house last spring.

Jules Lande, violinist from the Hotel St. Regis roof, will appear with Miss Hoctor during the Palace engagement only, as last spring. He replaces John Upman, who's with the act on the road and currently at the Madison, Brooklyn.

George F. Calhoun and Charles Columbus stay with the act for the Palace.

Chi Union Jam

(Continued from page 25)

Maloy that every time he went out of town something happened.

Maloy as early as two months ago when the trouble started went to the police and voluntarily requested that the theatres involved in the argument be watched for possible dirty work. Maloy's statement at that time was that he feared something might be pinned on to him for which he would not be responsible.

Police Popcorn

Investigation by the police into the bombings was just a lot of popcorn. Several suspects, including three members of the union were picked up, only to be released Episode grabbed plenty of front page stuff in the dailies and even gave rise to editorials. Meanwhile a 24-hour police guard is covering all neighborhood houses with an order out from the chief of police to "shoot to kill."

Another sentimental note was struck when wives of exhibitors rushed to Mayor Cermak for protection and were informed their property would be protected but the owners must comply with city ordinances.

All this was taking place while the city was trying to squash an injunction allowing unlicensed operators from out of town to work in the affected houses. Of 52 imported operators who took examinations for licenses only 18 qualified. One Elias Kasper, formerly of the Tivoli, Brooklyn, was nabbed as an embezzler when he appeared at the license bureau. Kasper admitted running off with $3,000 from a Brooklyn theatre.

Following several meetings of the Allied organization it was decided that the non-union men would stay on and that further negotiations with the union were off.

While it's generally understood that the two men in a booth rule is the sum and substance of the whole battle, yet the Allied members sent in requests to exchanges to avoid giving them sound on disk reels as the one man now employed couldn't handle it alone. As an alternative the exhibs are now using only sound on film pictures.

Tom Reynolds, president, and Tom Maloy, businsss agent, Chi operators' local No. 110, returned west Saturday (29) after a brief stay in New York.

Joe Brown Hurt

Joe E. Brown was painfully but not seriously injured while playing the Stanley, Jersey City, Sunday night (30). Brown was doing a clown acrobatic bit with Beehee and Rubyat when he slipped and tore a ligament in his right foot.

He will have to be out of the show until tomorrow or Thursday.

Others Out at Grady's

Phil Tyrell and Lou Weiss are out of the Billy Grady agency.

The Grady office gradually took on a man-sized staff after opening recently.

Edith Wilma (Ketch and Wilma) forced to undergo operation at Thornton Hospital, Missoula, Mont., while vacationing in that city. She is recovering.

Trying to Fill In on RKO Intact Route; Now 24 Wks. Played in 30

Efforts will be made within the next month to fill up six weeks of open time (now layoffs) on the RKO major intact route, now standing at 24 weeks. This time is played in 30.

While layoffs in the past existed over long jumps, with RKO attempting to fill them up, it is believed this season the desired independent operations, possibly at cuts, can be found with the trend more in the direction of some dressing for straight picture house shows.

Additions to the intact route other than those that might be dug up to fill layoffs on the present tour, are not in view, it is gleaned from the inside in RKO.

Currently with 24 weeks' time handed acts on intacts, their layoffs are a week each between Cleveland and Toledo and Toledo and Minneapolis; two weeks between St. Paul and Vancouver; week between L. A. and Salt Lake City, and a sixth week betwixt Oklahoma City and New Orleans.

NO STAGE SHOWS SET FOR 4 TEXAN KEYS

It isn't settled if stage shows will be returned to four leading Texas cities this fall, either by RKO or Publix. Those chains last spring formed a working agreement, following a tussle with local labor unions, to keep live talent out of Dallas, Fort Worth, Houston and San Antonio. As a reprisal this has proven a strong blow to stage bands and musicians in those keys.

Thus far neither RKO nor Publix has indicated that stage shows will be resumed. RKO is not including any of the four cities on its intact routes.

Harry Hollander Head Of Publix Book Off Ice

Harry Hollander, talent contact man with Publix for several years, succeeds Nat Kalchiem as head of the Artists' Booking Office through which Publix engages stage attractions. Previous to joining Publix Hollander had been an agent, last associated with Morris in Chicago.

With Kalchiem leaving Saturday (5) Hollander will step in. Kalchiem is joining the Jerry Cargill agency (indie) Monday (7).

Last spring Kalchiem succeeded the late Earl Saunders at the head of the Publix booking office, a post held by Saunders since its formation.

3 Indies for Vaude

Arthur Fisher, indie vaude booker, has added three theatres: New Century, Audubon, N. J.; Carlton, Jamaica, L. I., and Court, Summerville, N. J., all playing vaude. Warner, Torrington, Conn., reported as going vaude this season, will play only straight pictures.

Girl-Staged Unit

Hollywood, Aug. 31.

Gae Foster, Fanchon & Marco stager, is returning from Worcester, Mass., where she staged the "Once Upon a Time" Idea for F & M, opening at the Palace there Friday (28).

Material and people came mainly from the Roxy, New York.

WALTON'S 40 WEEKS

New Haven, Aug. 31.

Kearney Walton, m. c. at the Paramount, has been given another 40-week contract by Publix.

Walton, came here for two weeks tryout a year ago.

Resnick's Produced Acts

Eddie Resnick, long a vaude agent, recently indie, has joined Jerry Cargill to produce acts out of that office in association with Cargill.

Last spring Resnick returned from the coast, where he operated as an agent.

NO BILLING ARGUMENTS

F&M Makes Rule for Units—Also on Publicity

House operators where F. & M. units play will hereafter have full sway over billing of turns. Position of turns in the show will be set by F. & M. production staff. Acts also will have no authority over institutional publicity, which will be handled to fit the judgment of the F. & M. publicity staff and the theatre management where playing.

The idea of this new order does not mean, as presumed, that all billing conditions by acts are out. Back of the order are several reasons. Chief among these is for F. & M. to get away from the unlikely demands of certain acts as regards billing or position demands.

This order already has been broadcast to agents and turns generally by F. & M.

Among other reasons is F. & M.'s desire to make the house operators in the field more vaude minded than hitherto by placing more responsibility on that end with them. In addition F. & M. figures the new order to fall in line with the instituted plan of localized operation by Fox Theatres as promulgated by Harry Arthur, g. m.

The new F. & M. order means virtually that acts will have less general say-so about billing when making contracts with that understood through broadcasting of conditions in advance.

Films Only in Utica

Utica, Aug. 31.

Leading Utica theatres started this week on straight picture policies. The Stanley theatre and the Fox Avon had been offering vaudeville for several months past. With the talent out went the local bands.

Olympic, independent, is to reoucn Sept. 5. New operators are Fayette Theatre Corp. of New Jersey and Morris Shulman, mgr.

Pictures only.

Terre Haute Vaude

Indiana theatre, Terre Haute, has been added to the RKO books of Willie Berger.

The house starts playing three acts of vaude on a split week beginning Sept. 5.

Loew's Presentation List At 11, with Buffalo Out

Loew's presentation route will lose a week when the Great Lakes theatre, Buffalo, drops out Sept. 5. it mows the route down to 11 weeks.

Mike Shea, who took the Buffalo house over recently, is changing it to straight pictures.

J. C. Stanley's Own Show

Jersey City, Aug. 31.

Stanley, ace Warner deluxe here, started a new stage policy Friday (28), producing its own stage shows, doing away with the customary Paramount units.

Each of the week's shows will be produced by Harry Kalmine, district manager and Larry Conley, house manager.

First of the name stars appearing is Joe E. Brown. Ruth Petty, blues singer, popular at this house, brought back for this policy.

NEW ACTS

Snyder (formerly Cole and Snyder) and Seed. Comedy.

Art Harris (Harris and Bisland), 4 people comedy revue.

Peggy O'Connor and Lou Costello with "Elmer" (bucking mule).

Mme. Gambarelli and Co. (4).

Renoff, Renova and Beker (5).

Eddy Succeeds Varin

Chicago, Aug. 31.

Charles Eddy comes in from N. Y. to take charge of the RKO club department on Sept. 1.

Fred Varin, who has been handling this desk for the past year, returns to the coast RKO office.

Columbus Greets Vaude Return with Record B. O.

Columbus, Aug. 31.

This town went crazy over the opening of vaudeville at the RKO Palace Saturday (29), with $4,900 grossed on the day. Crowds stormed the doors for both night shows. Hundreds turned away.

Week's gross estimated at $26,000, very big.

Olsen and Johnson; just ahead of the film feature, stopped the show and the picture had to be cut until they came back and made a speech.

The house will undoubtedly set an all time record for its gross this week.

MID-WEST'S 10 HOUSES; HOWARD'S 9 RKO WKS.

The middle west, booked by Bill Howard, may expect stronger shows at a slightly raised budget, from now on, with Howard's time increased to 10 houses, or a total of nine weeks. His only new split is Akron, which breaks up the week with Youngstown. Another week is added through Columbus, reopened Saturday (29) for the season.

Akron and St. Louis have been removed from the intact route to the Howard books, the Columbus resumption giving him three additional houses for which to buy acts. Offering more time in the midwest, it is figured better shows can be maneuvered. Additionally, the middle west is held up as in need of stronger shows at this time.

In the past Howard has always had a larger appropriation for shows than other spot bookers.

HAYES' FRANCHISE

Former Agent Back With RKO, Booking Own Acts

RKO has issued a producer's franchise to Max Hayes. It entitles him to book his own acts on the floor.

Until the Paramount Astoria, L. I., studio closes in December, Hayes will continue directing shorts there on a picture-to-picture basis.

Hayes left the vaudeville business about a year and a half ago to direct dialog for Par shorts. Upon leaving the film company a few weeks ago, he affiliated with the William Morris office as a producer of comedy acts. At that time it was reported the short-lived floor franchise granted to Morris by RKO was the basis for the Morris-Hayes connection.

Green Bay's Start

Chicago, Aug. 31.

Another house wakes up to vaude when Green Bay, Wis., adds four acts on Sept. 4.

Handled by Sam Bramson out of the local Morris office.

Mid-West Not Over-Promising for Vaude in New Season—In Any Event First Halves Seem Slated for Secret

MAJESTIC AND VAUDE

Talk of Old Stand Coming Back in Chi. as Indie

Chicago, Aug. 31.

From reports the Majestic, now shuttered, may go to a vaude policy with Sam Tishman's name linked to the deal. Tishman, until recently an RKO booker in New York, and now in the agency business, will come back to Chicago if and when the project goes through.

While the Lehman estate, owners of the Majestic property, has expressed itself unfavorably to a burlesque policy for the house, no objections have been raised to vaude. Understood that the Lehmans are anxious to keep the house open to increase the property value and are venturing to finance the deal. Also mentioned is Kenneth Fitzpatrick, formerly of Fitzpatrick and MIElroy theatre circuit. Fitzpatrick, a noted polo player and sportsman in town, is being instrumental in swinging the negotiations.

Majestic has undergone a checkered career since its old big time vaudeville days. The Shuberts later took it over for legit, but couldn't make it go.

Marco East to Confer On More Publix-WB Time

Los Angeles, Aug. 31.

Mike Marco, accompanied by William Pearlberg, the agent, will reach New York by air Sept. 5, after a trip into the northwest for the opening of the new Fox, Spokane, Sept. 3.

Perlberg supervised the break-in of the Ruth Roland "Cozy Corner," unit, the inaugural attraction at the new Spokane house. Incidentally, Miss Roland is the first starred Idea attraction, being billed above the F. & M. title.

Marco will confer over further Publix time and also on the Warner houses, which may also go F. & M.

Fisher's 1st Bill

Detroit, Aug. 31.

Opening vaude show for the Fisher of four acts will be Aileen Stanley, the Maxcellos and perhaps Ed Beatty.

Beatty has been penciled in with one other act to be added to this show.

Booked by Larry Golde of the N. Y. Morris office.

Chicago, Aug. 31.

"Try and find a first half" looks like it will be the slogan for the midwest this fall. There are apt to be quite a number of Saturdays and Sundays or even three-day last halves, but the prospects for the early end of the week are slim.

RKO is possibly the vaguest of all in prognostications for the future. With that threat of November first dissolution of the vaude booking office hanging over the local boys and the memory of last season's hopes that failed to materialize, they're slow to credit any optimistic rumors.

There is no sound ground at present for expecting a vaudeville boom in the midwest. It is reasonable to foresee some improvement and a more receptive attitude on the part of many managers.

Warners may help things a lot if they decide affirmatively for the Avalon and Stratford, southsiders, as regular split weeks. That's strongly possible. Capitol, the big deluxer, will cling to straihgt pictures. It formerly played local presentations, and more recently Fanchon & Marco units.

The Morris office can include the Oriental, Chicago; Michigan, Detroit, and Ambassador, St. Louis, all full weeks. But that's not precisely vaudeville despite Publix reported instructions to sell the Oriental in particular as the "home of big stage shows."

Morris office has splits in Mason City, Iowa, and Green Bay, Wisconsin, already set, and Marshalltown and Fort Dodge, Iowa, on the fire.

Joliet and Prestige

It is not determined whether Joliet will reopen with vaude. House closed this summer for first time in seven years and after being a vaudfilm stand for 18 years. Publix-Great States has a monopoly in Joliet, as in Aurora, Elgin, Bloomington and several other downstate towns that have been vaudfilm in past. Failure of Joliet to reopen would injure the prestige of vaudeville hereabouts.

Universally it is conceded that vaudeville in the midwest suffered its worst black eye when the State-Lake went straight pictures last winter. That change was deadly propaganda, although not of course so intended.

As things now stand here's the way it looks for the new season. List is sanguine to the extent that mere prospects or possibilities are included:

RKO

Englewood, Chicago (showing).
Hollywood, Detroit (split).
Dubuque, Iowa, 3 days.
Fort Dodge, Iowa, 3 days.
Hammond, Ind., 2 days.
La Crosse, Ind., 2 days.
St. Charles, Ill., Sunday.
Aurora, Ill., Sunday.
Waukegan, Ill., Sunday.
Fort Riley, Kans., Sunday.

William Morris

Oriental, Chicago, week.
Ambassador, St. Louis, week.
Michigan, Detroit, week.
Cecil, Mason City, Iowa, 6 days.
Green Bay, Wis., 3 days.
Marshalltown, Iowa, 3 days.

Warners

Avalon, Chicago, two splits.
Stratford, Chicago, ditto.
Racine, 2 days.
Kenosha, 2 days.
Symphony, Chicago, 2 days.
Sheboygan, Sunday.
Elkhart, Sunday.

Fox

Commercial, Chicago, 3 days.
Midwest, Chicago, 3 days.
Modjeska, Milwaukee, splits.

Independent

Dixon, Ill., Sunday.
Peru, Sunday.
Ottawa, Sunday.

Syracuse In for Opposish in Live Talent; 8 Acts and Films on New Bill

Syracuse, N. Y., Aug. 31.

Syracuse is on the eve of the greatest battle for theatrical patronage in the city's history.

It is a battle, moreover, in which live talent will play first importance.

When Julian S. Brown's two new enterprises, night club and theatre, formally open Saturday night (5), the local Rialto will have four places offering acts, while a flesh policy is in prospect for the Syracuse theatre as well.

Intact shows will continue to play Keith's this season. There is a possibility the four-act bills which have prevailed for some time will be augumented. Loew's has vaudeville bookings well into the fall, indicating no policy change there, despite contrary reports.

Dewitt theatre, earlier variously devoted to newsreels, feature films and dramatic stock under the Brown banner, will have vaudefilm this season, playing eight acts of independent variety in conjunction with talkers. Victor H. Miller will direct a nine-piece orchestra. Howard Kelley will manage.

Adopting a three-a-day plan for the house, no attempt will be made to carry out the original plan to double the acts from the Dewitt to the new night club. Bills for the latter, which will stress name bands, will be contracted separately.

Floor Show

Husk O'Hare's orchestra, Gomez and Winona, dance turn, and the 12 Tiller Girls, are the first floor show at the night club. For the opening, there will be a $2.50 cover charge; the regular cover will probably be $1.50. Two shows nightly. Club can seat 500.

Prices at the theatre will approximate those in effect at Keith's and Loew's, ranging from 25 to 50c except on Sundays and holidays when the top will be 60c.

Several offers for the Syracuse, dark for several weeks, are pending. New Columbia Burlesque wheel has considered the theatre; other parties are angling for the property with a view to installing various policies, ranging from stock burlesque to films.

Taylor Booking

Syracuse, N. Y., Aug. 31.

Cortland Taylor, old time ventriloquist, has turned booker, opening the Rockwell-Newman Agency here.

It will handle independent acts in Central New York.

TEMPLE REOPENS AFTER 3 YRS IN BIRMINGHAM

Birmingham, Aug. 31.

The Temple, dark for nearly three years since Loew's closed it, reopened Saturday (29) backed by Judge R. B. Watts and H. H. K. Jefferson.

The house has been wired with Western Electric equipment and second run pictures will be shown. Change will be twice a week and at popular prices. John Calman is manager.

Hines Leaves RKO

Cleveland, Aug. 31.

Frank Hines' resignation as manager of the RKO Palace yesterday (30) provided the biggest surprise here in a record week of shakeups and policy changes. He is succeeded by Livingston Lennaing, one of RKO's stage and lighting experts from Pittsburgh.

Hines was a protege of John Royal, under whom he worked for years in Cleveland before RKO took over the Keith houses.

Crotona Broadcasting

Fox is going to attempt to build up its Crotona, Bronx, by broadcasting a complete show every Monday night. Starts Sept. 7 over station WBNX. Broadcasts will be under the direction of Doc Howe and Bill Quaid with Nat Jerome officiating at the studio.

Crotona is a vaudefilmer.

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MATT BROOKS
In a Fanchon & Marco Idea
with
BEN BARD

Riviera Rent $40,000

In taking a lease on the Riviera theatre at 97th and Broadway, George Katz, heading the Deluxe Theatrical Enterprises, agrees to pay a yearly rental of $40,000.

This is the same amount the Shuberts paid Owner White for legits.

The burlesque stock proposition is brand new to this neighborhood but Katz says he has permission to play Sunday shows there. If he pulls a $500 Sunday take he declares he will be satisfied.

If Rialto Goes Vaude It Will Be After Jan. 1

If the Rialto goes vaudeville it will do so after the first of the year. Nothing but the most elaborate stage shows, made up of name acts, is being considered, so that the Rialto would be known as Publix's Palace on Broadway.

While admitting this, Sam Dembow, theatre executive, states that the policy as intended threatens to be excessive on expense, hence the chances of its immediate adoption are slim.

Music Walkout

St. Louis, Aug. 31.

Union musicians in RKO theatre, following failure to adjust contractual relations for the new season, received union word to walk out at midnight tonight.

Operators in Racine, Wis., and Memphis also reported quitting RKO theatres.

Interim Chi Stand

Chicago, Aug. 31.

Columbia wheel shows will play the Empress here for at least four weeks until a new booking arrangement sends them into the Star & Garter.

Columbia lost the Rialto when Aaron Jones turned the house over to the Barger interests.

11 Loew Weeks

Loew deluxe units stop playing the Fox Great-Lakes in Buffalo after tomorrow (3) and the shows will jump from Cleveland to Rochester in the future.

With Buffalo out deluxe tour leaves 11 weeks.

Wage Maneuvers in N. O.

New Orleans, Aug. 31.

Yearly union matter up here with division managers and locals spilling usual oratory. Unions asking 10% increase, but probably expecting only the present scale.

The managers are calling for present scale, with overtime eliminated. Outlook is unions will accept their present scale which is their objective.

Wheel Caught Cheating On Leaders' Salaries, Had to Pay or Else

Charges that Columbia wheel producers were engaging musical directors for their shows under the weekly union scale of $90 got action from Joseph Weber, president of the A.F. of M. He notified all locals where the shows are booked not to render any service until matter was adjusted.

This was followed by similar action by William F. Canavan, head of the I.A., who notified the stagehands nothing doing from their end until Herk's circuit straightened out its musical difficulties. This combined move on the part of the musicians and stagehands prompted Herk to quick decision to assure Weber and Canavan that the directors would receive full union pay.

At first Herk was of a mind to toss out the traveling m. d. and use only two stagehands, but as the leaders were already under contract a strike would have followed.

Weber and Canavan rescinded their orders following Herk's decision to use the leaders.

There were instances where Columbia producers offered $60 and $65 to leaders. Proof of this was collected by Weber.

With the trouble averted the two New York openings of Columbia shows at the Central and Apollo theatres Friday evening (28) as well as another at the Howard, Boston, Aug. 29, duly occurred.

Stocks Opening

Gotham burlesque stock (Bronx) opened last Saturday (29) with cast including Higgins and LaRue, Billy Harris, Mace White, Art Gardner, Boob McManus, Giggles Leonard, Marian Wakefield, Elaine Astaire, Dorothy Ahearn, Hazel Steward; Gates and Clare, added for week only.

Werba's Brooklyn stock opened Aug. 29 with cast comprising Donna Davis, James Francies, Babe Abbott, Virginia Jones, Sally O'Day, Harry Leff, George Carroll, Bob Mack, Jean Bodine, Bella Regis, Eddie Green, Lew Leroy and Bryan Wolfe.

Both stocks are produced by the Deluxe Theatrical Enterprises, the new name for George Katz's burlesque activities.

3 Wheel Shows Start

Three Columbia circuit shows got under way last week. "Step Lively Girls" at the Central, New York, Aug. 28 and "Pleasure Seekers" at the Apollo (125th street) same date.

Cliff Bragdon's "Heigho Everybody" opened Saturday (29) at the Howard, Boston.

Paterson Off Wheel

The Orpheum, Paterson, N. J., operated by "Sliding Billy" Watson, will not be a part of the new Columbia wheel route this season.

Paterson was figured on between Newark and Union City. Unless another town and theatre can be signed promptly to fill the loss of Paterson there will be a week layoff.

Watson, the owner, determined to play stock burlesque instead of wheel shows.

Perlberg Back with Morris

Hollywood, Aug. 31.

Bill Perlberg is returning to the William Morris agency here. Addition of Perlberg won't cause any staff changes. Murray Feil remains coast office manager for Morris.

As an independent agent for the past couple of years, Perlberg has been handling talent for talkers and vaudeville, chiefly F. & M.

Beer's Boom

(Continued from page 1)

holocaust, immediate employment would be found for over 1,000,000 people.

Side line material affiliations with the manufacture of beer takes in almost every industry, coal leading. It would require 800,000 tons of coal annually to supply the full force of breweries in action.

At the U. S. revenue tax of $4 on each legalized barrel of beer, the Government would be in receipt annually of a billion dollars or more, it is estimated. Nor would the brewers seriously object, it is asserted, were the Government to impose a revenue tax of $6 a barrel, increasing the beer tax by 50%.

Brewers who give these figures mention the immense quantity of grain that will be consumed.

Brewers' Optimism

There appears to be no secrecy over the brewers of America and the distillers of Canada expecting an amendment to the Volstead enforcement act during the next session of Congress, opening Dec. 4. That amendment, it is said, will legalize beer if there is not a quicker means found to permit the free making of 3½ or 4½% beer.

With an amendment to be passed it is predicted light wines will be included, while ale goes with the beer.

WHAT OFFER FOR RENT LIEN ON DEAD MUTUAL?

Although the old Mutual burlesque wheel passed out of existence this summer, the Twombley Amusement Corp. holds a judgment for $6,100 against the defunct outfit for unpaid rent on the Fox theatre, Jamaica.

The Mutual wheel played its shows in the Jamaica house during the seasons of 1929-30. It did not pay the last three months rent to Twombley, Inc., which took the claim to court and won a judgment. Twombley, Inc., held a lease on the theatre from the Fox theatres and recently turned it back to them.

I. H. Herk admits the rent judgment but adds that the lien is against the Mutual wheel which is defunct and has no assets whatever.

Akron's 3-Yr.-Old Stock

Akron, Aug. 31.

Charles W. Brill started the third season of stock burlesque at the Grand Opera house last night (Sunday).

Company has eight principals and six girls in the line. Bills changed weekly, with new principals every third week. Flo Stanley heads current offering and other leads are George Hart, Billy Mack, Dave Carter, Ed Harris, Doris Morris and Toby Eldin.

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CONLIN and GLASS
Enroute RKO
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TOM J. FITZPATRICK

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PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

MADAME JEWELL'S MANIKINS
FIRST NEW YORK APPEARANCE IN THREE YEARS
This Week (Aug. 29), RKO HIPPODROME, NEW YORK Direction, JESSE FREEMAN

NEW ACTS

Edward G. ROBINSON
Personal Appearance
18 Mins.; One
86th Street

Trust a seasoned trouper to deliver something. Before Edw. G. Robinson went screen tough he played characters of all kinds in the legit. It was only as "Scarsey" in "The Racket" (legit) that he happened upon the super-gangster role that made him what he is today.

This vaudeville act is made up of his own story of the astonishment his experience caused him. He tells it with an amusing slant of humor, referring to the film gang cycle as the "Smith & Wesson epoch," and dealing with the whole film star subject with a like spirit of informality, even referring to himself as Eddie Robinson. He's a new Hollywood type to vaudeville, and class audiences probably will take him seriously, because he affects not to take himself so.

Turn opens with the screen down and an announcement of the star's appearance. Robinson walks on quietly in street dress and goes into a humorous dialog, relating how the picture makers first discovered that his face was full of menace, and how, as he played tough characters, the spirit of the roles got to him until he woke up in bed one night and found himself choking his wife, thinking she was trying to muscle into his territory.

With a jesting reference to some of his screen characters, he introduced a series of punch scenes from his pictures, first the breath-taking laugh kicking episode of "Smart Money" and for the finale starts with the closing sequence of "Little Caesar." Scene in the flop house is projected on the screen, the film is cut suddenly. Robinson himself in character is at the phone talking to the Copper Flaherty and scene ends with the shooting and the tag line, "Mother of Mercy, is this the end of Ricco!" as in the picture, for the act's finish.

Attendance notably above average for this afternoon show at the 86th Street and the audience received the film star with every manifestation of lively interest at announcement of his turn, and with tumultuous applause at the finish.

All the earmarks of profitable booking and a successful appearance at least once around. The player also will profit also by making friends among the vaudeville public.

So far Robinson's current vaude tour for RKO has been spotty, considering his $5,000 weekly salary. Opening at the RKO house in St. Louis to a terribly poor advance campaign, Robinson died as a draw. Shifted to the east and Newark, he ran away with the box office of Proctor's (RKO) there to almost a record; then going to the Albee, Brooklyn, for a week, Robinson did another somersault and in a city where it was thought he would panic the masses, but last week in Boston, again retrieved himself, with this, his first New York vaude week.

These business reports may be in accord with Robinson's gang pictures. Since Robinson is a Warner star, RKO perhaps had no means of ascertaining in just what cities he most quickly popularized himself, or else perhaps Edward G. Robinson as a headliner isn't as well known as his most striking gangster character, Little Caesar.

Anyway it's interesting to everyone at $5,000 per week. *Rush.*

BURT and ELEANOR COLE
Dancing
12 Mins. Full
Academy

Youthful boy and girl dance team with three boys in a dance of the modern mode, but lacking punch. Making it just another dancing act. The three boys, unbilled, do support of sorts in which one plays a guitar and sings and two produce a challenge rhythm. Latter the high spot, if any.

The billed team have only youth. Dancing they deliver while okay lacks color or that something necessary to put hoofers above the mob in this dancing age. Construction of what they have to offer is badly set. The first tap by the two boys and the guitarist's solo song are slow.

Lightly received. *Earl.*

DROHAN and DUPREE
Comedy
12 Mins.; One
Audubon

In this man and woman combo the man, Drohan, is about the whole works, being a low comedy buffoon whose style is as flexible as rubber.

He muggs, uses a funny little cackle at intervals, sings and wisecracks throughout. One item is a character song bit involving funny facial contortions.

The woman works straight and also vocalizes. But Drohan is the bulwark and he's funny. He works as though he had served a long burlesque apprenticeship, but at no time does he become vulgar.

A large-sized hit at this uptown house. *Mark.*

BENNY MEROFF ORCH. (18)
30 Mins. Full (Special)
Palace, Chicago

It's over five years since Meroff quit the then Keith-Albee Circuit to become a Chicago m. c. first the indie Marks Brothers, and after the take-over continuing with Beeandkay. In vaude Meroff together with Milt and Frank Britton had the Brown Derby hoke jazz band, a mop up in its day. Brittons have continued in vaude and refined their technique into unadulterated slapstick. Their reward has been Mr. Ziegfeld's "Follies." Now Meroff is back.

A more musical and less hokey aggregation, the present Meroffians, have played the Dells, Chicago, and will later play a St. Louis hotel. For dancing. That hems 'em in a bit on the custard pie if they're to be interchangeable between stage and the band shell.

One of the members does a clumsy Clarence, falls off the stand a couple of times, knocks down a row of megaphones and is otherwise maladroit for comedy purposes. He also takes it in the puss with selzer water when impersonating a fire engine. Later a fat guy gets a taste of the same treatment. This proved excruciating to the Chicago audience. On the first falling off the stand which seemed at the moment like a bona fide accident the more impressionable spectators went into convulsions of merriment. If someone could arrange to break a leg it would be surefire.

Bands looks very neat in white trousers and black Eton jackets. That's Meroff's standard livery. He is clad entirely in white along the same lines. Iridescent cyc and hanging pieces forms the background. There is a wide assortment of instruments, orthodox and inventive, and one electrical novelty wherein the stunt trombonist employs in the dark an instrument outlined in Neon tubes of colored light.

That trombonist is the specialty highlight of the act. Other boys, while versatile, are used chiefly in group activities. Meroff himself toots on the various different kinds of sax, juggles, dances and sonny-boys a la Jolson.

Present finish is weak and doesn't get them away strongly, although applause was substantial at the bends as throughout the running. A number of repetitious bits could be eliminated and at least five minutes out would heighten the speed. Of course it's still new. Doubtlessly the perambulatory tempo now prevailing in spots will be increased.

If anything the Meroff bunch is going to be at a disadvantage in trying to fulfill extravagant expectations. It is, and will be, a good entertaining band, but scarcely sensational. *Land.*

CAPPS BROS. and SISTER (3)
Dancing
7 Mins.; One (Special)
State

Neither below nor above the average as a dance act. Hint is strong that trio started as acrobats and are ending up as dancers, considerable of the contest thing being involved. Act's spottiness on strength means it needs improvement at a few weak points.

A skating dance by one of the Capps and his sister is away below the effective. Team doesn't even simulate the movements of skaters convincingly. Above the fair rating is male single buck tap preceding, with some acro features for dressing.

Male double with girl joining leads to finish.

Youthful looking, trio makes a neat appearance and seem to have the basic dance technique that will put them ahead.

Down mildly here as the deucer. *Char.*

DON SANTO and EXIE
Comedy, Singing
19 Mins.; Three (Special)
Jefferson

Don Santo formerly worked with this girl (Exie Butler), now billed merely by the first name, at the head of a band-revue act of 19 people. Down to a team and sticking almost entirely to clowning and hoke, it's a double that clicks with surety. Over unusually strong here, and will stand up with the middle-class neighborhood audiences.

Santo works fast, never milking gags or stalling on hoke situations once he gets a laugh. He works briefly with a plant in the audience.

Exie Butler, a looker, works as foil except for one number in which she exhibits a good yodeling voice, accompanying herself on a guitar. She continues singing as Santo goes into a fast dance for the finish.

Down here that earned an encore, Santo offering a burlesque impression of Chevalier.

Third. *Char.*

RAQUEL TORRES
In Person
14 Mins.; One
86th Street

Typical picture player in person thing that does the player no good and leaves the audience cold.

The fault is with the little actress' handling and the act made for this vaudeville swing. Girl herself does nicely in manner. She manages a neat bit of song and a pretty fair routine of tapping for the finish, but otherwise the act is talked to death by her piano accompanist, Ben Cooper, composer.

Cooper is out alone with the piano in "one" at the opening for a long introduction of the Mexican girl, in which he names the half dozen pictures in which she has appeared and which have nothing to do with the vaude proceedings. Miss Torres appears in white evening gown and there is a not so bright exchange of talk, superlatively blah.

Cooper persuades the Senorita to sing. She obliges, stripping the ball gown down to a brief tunic and whisp of skirt. Gets over only a few bars of the song (it's from one of her films), when Cooper interrupts to go into more inane talk. After that Miss Torres strips again to even less tunic and no skirt, changes to clogs and does the tap routine for a nice applause finish.

Net effect is that the little Mexican girl is a charming person, but it is Ben Cooper who is the in person star, for what that may mean. *Rush.*

LEARY and CRAVEN (1)
Comedy, Songs
13 Mins.; One
Jefferson

Plenty of good comedy puts this turn across. Couple make a good laugh team. Girl is a shapely brunette and is a fine foil for her partner, besides which she devotes a few moments to songs, some kicking and a little violin handling.

Boy is a low comic, in parts appearing to ape the Holtzerian style. For a few moments he also employs the Holtz dialect. Regardless of which, the boy is an expert comedian and has the knack of making all his gags go.

Bulk of the turn is slapstick crossfire between the couple, spotted here and there with the girl's warbling and other bits.

At finish they bring out a fat man garbed in schoolboy attire. Just get one laugh out of that angle, although appears easy to build up a stronger finish through that medium.

BELLE MONTROSE (2)
Comedy
12 Mins.; One
State

Belle Montrose is a name that's been standard for years. Back in the early 20's she headed a five-people revue, later teaming for a double with Douglas Reynolds. She's still doing a double with another man, unbilled, acting as a foil for the dumb type comedy ladled out. Good act for this time or better.

Material fairly surefire in toto, but a couple bluish gags are in danger of going by request. Particularly one in which man says he heard her father was a B. A. and she retorts: "Mother called him by the rest of the name."

Starting a couple song doubles just another way of breaking up straight gag delivery.

Third here and over in a medium way. *Char.*

TURNER Brothers
Comedy Acrobatic Dancers
5 Mins.; One
Royal

The Turner boys have been around vaude for years, but always doing an act running from 12 to 15 or more mins. They have caught the modern trend of speed and now deliver as much entertainment in five minutes.

The crush of ankle-breaking tap dancers that has invaded vaude the past two seasons has shown no more than these two acrobatic dancers deliver. Taps they do, and nice, but the punch is spectacular flip-flops in perfect time running through a routine.

The boys look neat and received a solid hand opening. Bright, fast acrobatic dancing act okay for opener in most vaude theatres. *Earl.*

Bad Telecast

(Continued from page 1)

facilities. Little else is told the prospects, with the salesmen foggy as to what it's all about. Men on the floor trying to sign up prospects are regular radio salesmen, ignorant of the intricacies of television.

It all results generally in a 100% walk-out of the prospect, who knows even less about television than the salesman.

Size and design of the apparatus demonstrated locally is nothing that anyone would crave having in the front room when company calls, having all the appearance of an instrument of torture usually encountered in the office of a dentist or doctor.

STATE

The bookers handed it a strong show. And with an added, or sixth act, as against usual five. Held down as to time satisfyingly, the six did the stretch in 90 minutes, giving show on whole a nice tautness.

"Politics" (Metro) graces the screen. Between it and the specialty contingent, house should pick up to nearer old pace, although getting bad start Saturday on first show, with rain coming too early (12 o'clock) and subsequent cloudiness hurting.

State's talent buyer has provided variety currently and plenty of it. In addition show is nicely laid out and plays with a smoothness that's often desired but not as often realized.

Case Bros. and Marie, fast wire act of novelty and originality, start things. Running time has been cut down a little and some of the sameness of feats eliminated, but that hurdle over four chairs is still in. It's unsensational and the pair who hold the furniture move it backward in the middle of the hurdle to shorten the jump. Looks like a trick to an extent, thus bad.

No. 2 holds Capps Bros. and Sister (New Acts), another trio of two men and a woman, but dancers and bearing no similarity to opener except in personnel. A dance act that strikes a fair average throughout, but down here a little weaker than expected.

First touch of comedy comes in third entry, Belle Montrose (New Acts). Material on whole moderately surefire but a couple cracks are bluish and might be hopped on almost any time, even by the more liberal managers.

Jack and Kay Spangler, long standard, follow in song, dancing, comedy, acrobatic revue which, though reaching nice entertainment heights throughout, would score stronger if cut down a little. Running time of 20 minutes just about 5 too long. Over fair.

It remained for Radcliff and Bob to stop the show neatly in their song-dance-comedy hit pot pourri. A wealth of variety involved in this act alone, colored team cramming a lot into routine. Ran 24 minutes, uncommonly long for a turn of this type.

Arnold Johnson closes. At one of the pianos in Prince Albert and his men in tuxes, here's a band that has the class looks and in its work proves the class is not only in appearance.

A well-built band, its music is nicely modulated and smooth. Doubling includes trio a la Rhythm Boys, a depression—versus optimism number, game of bridge gag as a quartet special, an idea of how radios sounded at first and the crayon sketching episode, with 10 frames separately drawn going together to form one picture.

A couple of slips occurred at first show in the sketching number, due probably to fact it was first show. Only minor anyway.

Johnson has a fine orchestra offering, minus the noisy emphasis many others use. It deserves every consideration from vaude bookers.

Hearst-Metrotone News. *Char.*

RKO, L. A.

Los Angeles, Aug. 27.

Hour-long unit at the RKO was below par, with Larry Rich holding the top spot to just fair returns. One punch act might have made a lot of difference, but with six tap dancers on the bill and only one voice, Marion Sunshine, show was overboard on hoofing.

Opening, Eller and Reed Brothers, was a neat tapping turn, smartly attired in yachting clothes doing close formation footwork. Cleaned up with a contest finish with nice five and six tap-on-a-wing stepping, nerve taps and overbucks.

In second spot, Phil Rich did an a. k., opening with a flap foil and then going single in a rather mushy melodramatic bit. Closed with a couple hot steps and a poor finish. Rather short, running eight minutes, could stand a couple more bits.

Larry Rich followed with his mob of stooges, one with a Rube Goldberg makeup that is a wow—should have subbed a different style for his Yid dialog; over the heads of most outside of N. Y. Rich uses the pit orchestra in place of his band of the past seasons. Hughie O'Donnell, kid with a comic changing voice, scored well with his hoofing.

Opening with "I Didn't Know," English comedy song, Marion Sunshine didn't get much out of the number. Blues number and her version of "Peanut Vendor," with a plug for brother-in-law Don Azpiazu's Victor records, completed her act, which did as well as any.

Larry Rich and his gang returned for some inept cross-fire with an effie plant in a box, a hot harmonica wielder, good girl contortionist who garnered applause and half-pint Murray Wood, tenoring neatly. Rich and Cheri finaled with their standard clowning.

Picture "Too Many Crooks" (Radio). House one-third capacity downstairs on the supper show.

ACADEMY

Biz here on the opening show Saturday with a steady increase throughout the afternoon. Either the weather or the show. Fanchon & Marco's "Russian" Idea gets the credit for if there is one thing they know down in that man's lane it's Russian or anything that savors of it. The F. & M. producing end went heavy on the Russian stuff and it demonstrated its pull here.

The unit sang Russian, played Russian, danced Russian and even clowned Russian, and at the Academy the entire Idea scored.

What makes the impression at this house all the more pronounced is that it is free of chorines, girls with rhythmic, syncopated feet; girls instead in the minority but showing vocal inclinations and plenty of dress. Men dominate and overtop the femmes all the way.

It's a pretentious stage effort; aiming at artistic appeal, yet without rhythm or reason a contortionistic turn reminiscent of the old, old days of vaude is injected into the Russian scheme of things. It's an unvarnished display of boneless physical knot-tying and is wholly out of place. No one can take anything away from the Walters Duo in the bending and bone twisting, but when you are in a Russian stage scene it upsets the atmosphere.

The Academy show irrespective of the Russian unit has several acts of vaude which in the presentation didn't run so smooth nor garner any special hit, due to repetitious routines in the dancing line.

Bud and Eleanor Cole, with three hoofing boys doing legmania, opened. A pleasing turn the Cole contingent being a hardworking one throughout with the stepping making a good impression. The hoofing of two of the boys in particular took the edge off of similar stepping done by the two colored boys with Sunshine Sammy.

LePaul, card manipulator, No. 2, and rating credit for getting as much as he did in such a big house where his playing cards no doubt look like calling cards in the rear. He's clever enough to be further along; has several lightning fast tricks with the carsd that are 1931, but the effectiveness seems to be missing somewhere.

Burt and Wallie Lehman with ancient crossfire, appear to be none other than Burt and Lehman and they joemillered the Academy audience to a fare-ye-well.

A sample is that veteran about the dog being an entomologist. There is nothing new under the sun or in vaude talking acts either.

F. & M.'s Russian layout depends a lot on Bill Telaak, m. c., comedy acrobat, comic and band leader; if he ever slipped a tendon this unit would be crippled, but any way it would be Russian and that was what its framers intended to make it.

Russian artistry here and there; a delightful bit of entertainment being offered by Olga and Mishka, a skillful duo of adagio dancers who show up to advantage; some Russian music by Meecha Bessoff and orchestra of stringed instruments and a novel bit of flaming pointed dagger dance by Gabriel Soloduhin that won't flind copyists hanging around.

And just when things looked caviar the thing went finale with a circusy aspect by one of the Walters duo doing a hair-raising spin suspended in mid-air by the other half of the turn.

Feature, "The Magnificent Lie" (Par). *Mark.*

PALACE, CHICAGO

Chicago, Aug. 29.

With only Cincinnati intervening between five years of continuous familiarity, Benny Meroff came in this week as the Palace headliner. Meroff wished it had been deferred to November. And so did the house. There wasn't any aching curiosity to "welcome back" a chap that most of his fans possibly didn't know had been away. Anyhow, Saturday matinee missed capacity by more than a couple of rows.

Unquestionably Chicago has been a little over-Meroffed. This statement need not be interpreted disparagingly. Simply means that there comes a time when Main Street ceases to crane its neck.

Benny plays a lot of instruments, juggles a few balls, adds Pat Rooney, Ted Lewis and Al Jolson impersonations and does his regular routine of knee-drops. After over 250 weeks for Beeandkay, it's expecting a lot that Chicago will suddenly "discover" Meroff. That will possibly happen in other burgs. Chicago knows Benny's routines line for line.

Meroff closed the show. Preceding four acts coalesced for a very moderate total of divertissement. It was a light bill all the way, with feeble punches and no knockouts. Mangean Girls gave a peppy getaway with their whirlwind acrobatics, but this acceleration was promptly smothered by Frances Upton and J. Fred Coots.

Miss Upton is a revelation to those whose last memory of her is

(Continued on page 62)

RKO-Plaza, Schenectady

(NEW)

Schenectady, Aug. 29.

First atmospheric theatre in this district and probably the finest east of Chicago was looked over by John Public and his family here last night, when the new RKO-Plaza opened. This newest addition to the string is a dream translated into actuality. Natives and others did all the gasping at the interior layout, and none at the celebs who temporarily deserted Times Square to visit a town, the name of which half of 'em can't spell.

Over 3,000 crowded their way inside the doors for the grand opening. Governor Franklin D. Roosevelt officially represented by his secretary, Guernsey T. Cross, and one of his militry aides, Colonel Walter G. Robinson. The entire proceeds of that first show are to be turned over to an unemployment relief committee for distribution.

Without doubt this affair was the biggest thing this burg has ever seen. Will be a long time before anything will happen here to equal it. Everyone and his brother was there. Lace curtains and just plain muggs. Stiff shirts predominated. On the outside must have been 10,000 gapers, who stopped to look at some time or other during the early evening hours. Police squads and a detail of firemen necessary to handle the crowds and the traffic. House opened with Chevalier's "Smiling Lieutenant" (Par), the feature film.

Too much credit cannot be given those responsible for show palace in this town. John Eberson, the architect who created this type of playhouse; Joe Plunkett, RKO gen. mgr., who operates the places for the stockholders; the Fabians—father and son and son-in-law, whose financing and building operations made it possible and others, including Lou Golding, RKO N. Y. division manager, and Coney Holmes, city manager, heard themselves lauded on all sides.

Lou Holtz will not have to worry about his spot on the Palace bill because of Joe Plunkett's ability as an m. c. But some of those comics that Joe's bookers hire might have to look to their laurels if John Eberson tires of the drawing board and pencil. The RKO g. m., in opening the proceedings on the stage following his introduction by Lou Golding, paid high tribute to all those responsible for the theatre. Next he read many wires from politicians and stars. Smart guy, Plunkett, for he read one from Al Smith first.

George R. Lunn, four times mayor here, once Congressman, former lieutenant-governor and now state public service commissioner, was brought on by Plunkett. Ben Serkowitch in his magical way had hogtied Lunn as part of the program. It wasn't fair. Lunn, just recovered from an auto accident, was easy meat for Ben. Making first public appearance since January when accident occurred Lunn got a great hand. Right arm still bandaged and in splints. He characterized the theatre as "an architect's vision plus ability to carry it into actuality."

"It's truly beautiful," said Lunn. "I know it, because Bill Shirley, who heads the opposition here, admitted it was." He commented on the fact that he had spoken at the opening of the first Proctor house here 20 years ago, the new Proctor house four years ago, and last night.

Lunn declared himself sick and tired of gangster pictures where the cowardly gunmen are pictured as almost gentlemen. The hand he got for that even surprised the showmen present. Joe Plunkett assured him RKO was of the same opinion.

Guernsey Cross, governor's secretary, expressed the regrets of the state's executive at inability to attend, and said he got big thrill out of such a handsome theatre. Spoke highly of architect and others responsible. John Eberson told of the creative work done and emphatically declared the theatre was the finest of its type east of Chicago.

After the program had been run off the Fabians played host for a group of about 25 at dinner at the Hotel Van Curler. The party included the state officials, city officials, General Electric Company publicity men, officers of the Chamber of Commerce and several political leaders. Si Fabian presided. His father, Jacob Fabian, occupied place of honor at head table. Si paid tribute to the genius of John Eberson and said the Schenectady theatre was probably the finest atmospheric place ever built. He expressed the happiness of his father, his brother-in-law, Samuel Rosen, and himself at the opening.

Eberson in turn handed out the bouquets to the Fabians when he was called on to speak. Lou Golding offered the thanks of the company to each and every individual and concern mixed up in the building or opening of the house. Colonel Robinson, speaking briefly, predicted success for the theatre. "Variety's" local correspondent was called upon and did a tumble as a speaker. E. M. Glucksman, Nate Blumberg and Ben Serkowitch, assistants to Plunkett, also spoke.

Mr. Plunkett in his speech stated that he felt the company had a good site, for the Fabians had helped to pick it and they had been right on every occasion he knew about. He wound up by praising Eberson, and on behalf of Hiram Brown, president of the RKO, thanked every one present for their co-operation. Frank Swart, majority leader of the common council, responded on behalf of the city officials, saying it had been a pleasure for them to co-operate and give aid wherever possible.

The new theatre follows a formal and informal style of general architecture with a touch of atmospheric, according to Eberson. It seats nearly 2,500. The many little features that lend tone and class to the house and which make the natives keep their mouths open include lighting and floral decorations. All electrical equipment home town made at G. E. works; all latest design and make.

Lou Golding, the N. Y. division manager, was in charge of all the work incidental to the opening. Coney Holmes, city manager, also was there in a big way on the work and Ben Serkowitch put on the ballyhoo in great style. The latter was content to remain pretty much in the background until last night, when he joined the big shots in the foyer (lobby to anyone else). Alton Cook, division advertising manager, handled the publicity end of the opening.

Jules Levy, head of the film buying end of RKO, was present with Fred Myers, film booker, and Jimmy Dolan, latter auditor for company.

Opening of this picture palace ends one chapter of an interesting story. Construction was started less than a year ago and rushed to completion. The ballyhoo put on has never before been seen or heard here. Included the job of getting an ordinance passed by city council to allow banners all over main stem, hanging from trolley wires and ornamental lighting posts. On latter, city even put American flags, and company had welcome shields. Made a great flash, all right.

A street parade preceded the opening last night, with a corps of the military ushers walking in minstrel formation. Band concert in city plaza directly opposite theatre followed. By this time the natives had come from far and wide. Street was a jammed mass of humanity and machines. In the midst of this came a 50-foot truck carrying an ad for the State, Farash house and RKO opposition. Payoff was a small sign at the bottom which read "Welcome RKO Plaza." Parked in front of theatre for a time and greeted by a few hundred thousand Bronx cheers.

For a time last week it was feared the theatre might open without the usual electric sign and lighted marquee. Building inspector had approved plans made by architect and builder. These called for a big sign and marquee to extend 14 feet from building. City ordinance says 10 feet. Discovered when sign arrived. City council had met two nights before to pass ordinance allowing banners to be hung all over main street. Golding, Acky Gill (Albany manager), Holmes and Serkowich unoosed the works on the city officials. Result was a special meeting of council last Saturday night and an amended ordinance passed which gave RKO permission to erect 14 feet out. Mayor signed.

M. Shapiro & Son were the contractors and builders.

One of features at opening night's show was a newsreel made by John Gilmore, head of motion picture division of Schenectady plant of General Electric. This showed various stages of construction. Accompanied by talking comment by Gilmore, a la McNamee. *Halpin.*

DENVER

Denver, Aug. 27.

Fred Schmitt and the orchestra, for their overture, presented some of the tuneful and popular melodies from old Italy, the most outstanding one being "Santa Lucia" and the whole being soft and melodious with a stirring finish that makes the music of this group so popular here.

Fanchon and Marco "Hacienda" Idea for the most part is low comedy vaude. The Six Gordonians, acrobats, are among the best of their kind to make this town.

Hinky & Dinky, the long and short of hilarity, with Sue Russell, a burlesquing ballet, build to a great laughing finish. At first their chatter is weak, but with one so tall and one so short, comedy effect is sure. Ballet burlesque routine went over great with this mob.

The Three Rhythm Girls, in black trousers and white coats made a pretty picture, dancing in unison or solo. The individual bits were well received.

Afriana, billed as the Sweetheart of Mexico, danced with castanets in a Spanish number, then Cuban and next Mex. She also carried the mistress of ceremonies job and did it nicely. The band was on the stage for the first time in several weeks; a pleasing change. The scenery carried a Mexican atmosphere, with Spanish buildings as the background.

Doyle and Donnelly did imitations, chatter and songs and were liked.

Idea without any climax display. They just fly the curtain and go into the feature, "This Modern Age." Business good at second show. *Rose.*

PARAMOUNT, N. Y.

New York, Aug. 28.

A Staten Island ferry boat cutout set against a moving New York harbor background is something different in picture stage ideas, but the departure ends there. Beyond the starting production punch, "Down the Bay," staged by Frank Cambria, is routine. It's current with Par's "Secrets of a Secretary," an overture by Rubinoff and the pit crew and a combination piano and organlog by Hans Hanke and Jesse Crawford.

Presentation goes back to the start of the century for its costuming in accordance with the trip down the bay on a ferry. A trailer explains that such a ride was considered a whole day's outing in the good old days.

Joe and Jane McKenna lost most of the slow portion of their talk routine in the picture house cutting process and had the remainder split in two. The producer wanted their burlesque ballet adagio for a late spot. But the rearrangement didn't help the team. They still need material. Forman Sisters, three close harmonists, who were first around with the Ted Healy turn, delivered two spirituals and did well enough.

First good rise was snatched in a brief and fast dash of acrobatic dancing by a boy whose billing, Omar, sounds like a worker in a mitt joint. He should get another monicker to go with a style of dancing that rates attention. Charles Gallagher, as the ship's captain, sang "Asleep in the Deep" from the bridge as a bass solo. Even though ferry boats don't go where it's very deep.

Serge Flash drew the most with his ball and stick juggling, omitting this time his by-play with the audience. Just as well, for he couldn't have clicked better. They might have helped the juggler and the audience to an equal extent by closing in with the traveler. Flash worked in front of the regular set, like the others, and the bright colors in the rear made it difficult to follow his movements.

Jazzlips Richardson crowded the whole business into one encore instead of stretching it to his customary number of recalls. His dancing fared all right. George Lyons, the harpist, was in the billing, but not the show.

To Jesse Crawford's usual organlog is added Hans Hanke piano accompaniment, with the latter lighted in and out behind a scrim on the stage. Hanke is the pianist who plays on the mezzanine grand for the lobby waiters. His turn on the stage this week with Crawford resulted in a delightful musical interlude. They played a classic, a ballad and Herbert's "Czardas."

Rubinoff slipped in his fiddle for a quiet double chorus during an arrangement of "Romantic Rivers," and the orchestra was in form in the crashing finish of "Ol' Man River."

Business wasn't hot Friday night. *Bige.*

LOEW'S STATE

Los Angeles, Aug. 26.

In celebration of the 150th anniversary of the founding of L. A., La Fiesta de Los Angeles, to be celebrated Sept. 4-13, is a tremendous civic affair locally which in turn gave birth to "La Fiesta" idea, personally staged by Fanchon. If nothing else, this unit is one of the most resplendent F&M intacts yet, colorful and eye-appealing to the utmost, although as might be expected, the roster of mediocre Mexican talent couldn't quite come up to average par where real performers were involved.

Chorus and teams, with the exception of the French Les Gellis and Skeeter and Ray, comedy dance team, the talent is 100% Mexican. Nelly Fernandez does rhumbas and m. c's; Lucinda and Ricardo, tango; Eduardo Delgado, singer; Augustin Palafax, rhythmic stepper, and Estellita, tambourine specialist. Chorus comprises eight boys and girls, some of the ensemble doubling from the above-named teams.

Les Gellis with their risley are, of course, the highlight. Skeeter and Ray with their hoke Spanish stepping get something also, with the rest mediocre.

Fiesta motif is scenically and sartorially carried through to the full. If not strictly a Spanish evolution, the hybrid Spanish, Mexican and Cuban stuff is of the same basic family, and so fills the bill that way.

The background is an impressive exterior with Lou Kosloff's melodists perched on a Spanish balcony.

Skeeter and Ray, the comedy dance team, open with the girl in elongated "dogs" for a hoke Spanish bit, joined by her partner with a Groucho Marx mustachio and an equally hoke penchant. Before and after are a flock of castanets, rhumbas and paso dobles.

Kosloff breaks it up with a musical history of Los Angeles, with a film projected on the scrim interpreting the various movements by captions. It starts slowly but winds up strong and could stand pruning.

As an Idea, it's psychologically timely, as it brings it back to the Pan in Hollywood also at the proper local time, and then can go on tour in the usual manner under the same title or, as alternately proposed, the "Mexican" Idea.

House itself is very La Fiesta in atmosphere, even unto the doormen and ushers in gay streamers and bandanas.

"Modern Age" (Crawford) on screen. *Abel.*

FOX, B'KLYN

Brooklyn, Aug. 29.

With "Bad Girl" (Fox) on the screen it looks like a big week. The theatre was jammed for the early talker showing and a few minutes after noon when the stage show started, the ropes in the lobby were holding off hundreds. Women predominated.

The stage portion, a Fanchon and Marco Idea titled "Carnival," was slightly less on running time than usual. The unit is well staged and carries a bright tempo. Laughs are scarce, but applause provoking bits even things. Rawnor Lehr, the dancer who has played most every form of show biz from Tabs up, fits in this unit. Presentation style is evidently his forte. It gives Lehr a chance to do a few minutes of sock dancing without padding for time, as he did in vaude. He also did a few minutes of m. c.'ing before his own specialty. He landed hands down.

Cropley and Violet, man and woman team of rope spinners, have perfected acrobatics and light adagio work while twirling the lariat. The team is youthful and does not stall a moment. Several tricks pulled solid applause.

Teddy the Bear fitted in the Carnival idea nicely. Louis Goody and the two stooges handle the bear nicely for laughs. Kiddies howled at the wrestling bits between the bear and the larger of the two stooges. Another act finding presentation to its liking.

The Andersons, standard man and woman perch act, closed the unit with varied feats by the woman atop the long pole. A colorful act holding interest throughout. Attention is focused on the girl by using a small spot, but it cuts out the man balancer. Action on the perch is varied by the girl doing a routine on her hands around the stage.

The Carla Torney Girls, making up the chorus, were worked overtime. A drum-major drill and a tap on toes stood out. The girls are well costumed and well drilled. A group of line girls who pull consistent hands on merit.

Bob West at the big organ whipped his audience around in his dynamic manner. The mob started to sing from slides in a weak voice, but West soon had them going strong. *Earl.*

CAPITOL, N. Y.

New York, Aug. 28.

From the inside a show that merits heavier business than the outside will attract. Nearest approach to the magnet that will draw to the b.o. this week is the name of Lionel Barrymore, featured in "Guilty Hands" (Metro), which promises much at the start but fails to deliver.

Lottie Mayer, with her aquatic act, is on the stage heading "Splashes." There's nothing else to aid the house past seven days of anything but average business. Probabilities are for a slight dip under that this week.

Biz considerably off Friday night.

Strong support was needed here this week, either for the stage or screen, but on either end it's not there.

While stage show tops some that have been run in here, it isn't sufficiently outstanding, even through its novelty, to offset the lack of screen strength. In addition to feature, a colorless, unpunchy short—William T. Tilden II in "Volley and Smash" (Metro)—poorly comparing with other shorts, athletic and otherwise, in general appeal.

The stage show has a couple of surefire acts, mainly Les Ghezzis, crack acro team, and Fritz and Jean Hubert in their drunk panto.

While a cinch act, curiously enough the Huberts don't show in picture houses (at least didn't here Friday night) to same effect as in vaude. Probable cause is an unavoidably noticeable slowness through length of routine. For picture houses most vaude acts cut down. The Huberts didn't.

The Ghezzi stalling and the long announcement on the Black Bottom upside down also not in line with characteristic picture-house short-and-snappiness.

The Hales (12) open, disappearing after that. Nice routine without being outstanding.

A stiff prima donna with a voice that seems curbed in an effort to be different, Olive Sibley, and a youthy single, Jimmy Ray, doing a couple dances that fail to arouse, are ahead of the Mayer act.

Miss Sibley wends from "one" into fullstage with her second number, the Mayer girls in what would appear as Hale costumes backing. They walk into tank erected on the stage a la the disappearing water ballet, going out of sight, but reappearing later as they exited. It's all ingeniously worked out and routined, girls divesting everything but tenuous one-piece bathing suits for diving purposes. *Char.*

CINEMA, CHICAGO

Chicago, Aug. 26.

Near-capacity prevailed at this arty spot presenting a belated run on the George Arliss smash of two years ago, "Disraeli." Enough people hadn't seen the classic, or wanted to see it again, to give Louis Machat occasion for benign smiles.

Vexation was the lot of the payees, however, as the sound record got out of synchronization and the audience had to have one reel repeated four separate times as the booth struggled unsuccessfully to get sound and sight together.

This might be dismissed as a mishap more blamable upon the age of the celluloid than on the house equipment. But that wouldn't alibi the bad projection that characterized the whole program.

Insufficient amperage resulted in a clouded hard-on-the-eyes screen, while the usually beautifully dictioned George Arliss seemed to have a mouth full of marbles. "Disraeli" still remains capable of surmounting even the equipment at this house. In spite of everything, its merits shone through.

For the rest of the show, the results were pitiful. There was a four-reeler, "Lady of the Lake," made in Scotland three years ago by the globe-trotting James F. Fitzpatrick. There was a bankroll at the time, and if the advent of dialog hadn't killed off silents, "Lady" might have been a feature. It's been collecting dust on the shelf most of the time.

Besides these two items there was a nameless dramatic tidbit of British origin, a clumsy narrative put together with clothes-pins and grocer's twine. To pass such stuff in a 75-cent American film parlor is a strain on cousinly affection. It, too, was well nigh inaudible and invisible. In view of the square-shouldered, scrawny-armed English heroine in a ghastly chiffon tea gown, it was perhaps charitable that the Cinema doesn't believe in maintaining American projection standards. A misty veil had advantages.

It would be interesting to know how many of the capacity audience on the evening in question will ever visit this art emporium with the black and white tile facade another time. *Land.*

MICHIGAN

Detroit, Aug. 30.

Thurston in person here this week. Boiled down from his stage show running two and a half hours Thurston still has a little to learn about picture house audiences. Thurston at a 75c top means a lot of customers, young and old. Opening show Friday was crowded, with 1,000 standees when first stage show went on. Biggest turnout this house has seen for many months. But activity opening day is tested the latter part of the week when the word of mouth gets around.

Thurston in a picture house loses plenty that Thurston in a legit house means. Thurston played here for two weeks at the Wilson (legit house) at a $2.50 top; and played to good business. Show as given first performance was overlong with plenty of cutting due. Although slated for 45 minutes it ran 60 mins. This was due to slowness in doing the tricks. Both restlessness in the audience and lack of response to the tricks resulted. This can undoubtedly be corrected by speeding entire production.

Thurston has kept in his best tricks with one that seems to be entirely new. All are presented in a pretentious manner with nothing cheap about the sets. In the company are six men, including a musical director and four girls, not including daughter Jane who is out of the show this week due to illness.

But for picture house audiences Thurston is under an additional handicap that he more or less overcomes. This show has played legit houses for years and is geared to 1,200 to 1,500 capacity. The Michigan has 4,000 seats so the difference is important. Thurston has kept in tricks that can be used with effect on a large audience. In this way he avoided tricks needing intimate relations between audience and performer. The announcements are hard to hear from the top balcony, but they really don't matter, as all the tricks are tricks of illusion, seen rather than heard.

Getting $4,500 for his act in houses like this, Thurston will stick to picture houses for the present. There is less chance than playing theatres on percentage. And the net profit weekly is greater. Although it is a harder life with four and five shows a day whereas he has formerly played two shows a day.

Trailers selling next week's show running seven minutes; too long for any trailer, even if the next week's show has plenty to sell.

Newsreel shows that there are plenty of Canadians who come over for shows at this house. When a picture of King George of England was flashed on the screen the applause was greater than for President Hoover.

Picture, "Silence" (Par), with business very big. *Lee.*

Two 25c News Reel Houses on B'way Not Clashing, With Edge for Each

Competition between the all-newsreel theatres on Broadway is taking a new turn. Instead of each copying the other's program, and evidently chagrined if a few subjects were over-looked, the Trans-Lux (RKO) and the Embassy (Fox) now are so varied in their offerings that customers at one can sit through the show at the other, finding sufficient difference to warrant spending two quarters. Two newsreel houses can live on the main stem.

Even on big news events covered by all reels there's sufficient difference quite often in camera angles and subjects interviewed to make the double perusal okay.

Trans-Lux in its spurt for exclusives on big subjects during the past six weeks has passed Fox-Hearst several times. In the bit of Bronx banditry Pathe literally spirited away the taxicab driver, Nugent, until after the interview had been filmed.

Scoops and Foreign

In and around New York City, especially, during the past month the laurel wreath for better news coverage on the large items must be handed Trans-Lux. There's an attention to detail and an apparent real effort for a "scoop," no matter how small, that's being noted on the 50th street news screen.

Embassy, on the other hand, is way ahead of the luxer on foreign material. Quite often it has been observed by constant attendees at both houses that what the Embassy shows one week the Trans shows a week or two after. This is a matter of direct or indirect world coverage by trucks with Fox using its own in Europe.

Playing up the Universal is abetting the Luxer's bid for originality. McNamee is the ace of talking screen reporters. That sincerity which rings out in his voice carries him through the highs and lows of description. When others in practically all of the reels that try the reporter angle do the McNamee imitation the same registers comparatively colorless. This kind of vocal announcing is injurious to any subject on the screen. That absence of feeling, or forced emotion, the obvious effort to copy the McNamee voice shadings and adjective splashes, wisecracking of the kind that is chiefly composed of stale bromides—those are a few of the things most of the other talking scribes should think over.

Of the two houses, Embassy, with twice the number of seats, eclipses the Trans-Lux in attendance. Location seems the chief reason. The Luxer, since it lengthened its program and started being conscientious in its local news is beginning to build up a following of its own. Most conspicuous difference is in the types of audiences attending the two theatres. What part of Park Avenue, or aspiring to be in its category, walks on Broadway will be spotted in larger number in the Trans-Lux than the other.

TRANSLUX

In its screen war, started a few weeks ago against gun shooters, Pathe this week cops Hearst's Madison Square Garden party and builds it up better, with the little pertinent matter that was at the session, and outside addenda, than did the publisher's own reel.

Direct charges against the government by New York's police commisisoner, skimmed over by the Hearst recording, are a feature in the gangster thing. Blasts at prohibition and specific charges of government aid to California grape growers who are now spreading the wine brick were made by Mulrooney, according to the Pathe job.

A quick follow-up, with the first positive and clarified promise that has been made about this gang business on the screen, took in Senator Nye. Congress at its next session, according to Nye in the Pathe clip, will get to work on the firearm and alien situation. A letter from a woman voter was read by Nye, after which he included excerpts of his own reply.

Similarly good and exclusive work was accomplished in the landing of the Do-X. All the things reported in the newspapers about eating, dancing, etc., on the airliner were covered. Instead of just taking it as a spectator from the outside, Pathe makes its auditors feel like paying patrons in the airliner. The boat is caught from stem to stern. Even the inside of a wing is photographed.

Unversal is getting a bigger than usual play this week. Thirteen clips are counted to its trademark which exceed the contributions of Paramount and Paramount.

Among the U oddities is a ballyhoo tip from which every enterprising butcher in the country might profit. It's a trained duck sign carrier. The message reads "We kill our own poultry."

A three-ton birthday cake; teaching army horses to swim; peach picking in Illinois; Herndon in Tokio sipping some liquid; easy trout fishing; Indians in New Mexico; Washington farmers fighting wheat field fires—these are some of the U clips.

Astor Hotel is getting more plugs than Atlantic City. According to Pathe there's always some kind of a dancing or beauty contest going on up on its roof.

The fashion clip gets a warmly welcomed relief this week when Pathe, after taking the hats and gowns seriously, works in a 3d avenue angle with a girlie there baosting of her "Eugenic" costing only a buck. The east sider is a looker, too.

Nautilis, just before its start into icy regions is caught by Paramount. The Polando boys, fliers to Turkey, are shown getting flowers, instead of a cup, from Boston's mayor. Lindberghs at Nome with the Eskimos heavily clad in fur, but with the Col. wearing an unbuttoned summer suit, get some laughs this time.

New York's fastest typist sings while she works. Because it is a love song that contrast is quickly noted and appreciated.

Embassy

Just as funny, in their unconscious humor and gestures as the Mayors of Manhattan and Berlin, is George Bernard Shaw just so flat in his vigorous effort to essay a comedian's role.

The Mayors are the biggest funster clip contributors the Embassy has had in weeks. Berlin, almost twice as tall as Manhattan, crudely and physically directs the dapper Walker to address the public and not Berlin's leading citizen. Walker is in a jam for once in his newsreel life because hs is in the midst of his address of appreciation, allowing for none of the usual wisecracking, when the Berliner gives him a few calisthentics on etiquet.

Shaw goes to an English tea party, but falls sadly in witticisms. In fact this clip is the most boring part of the current program, one that could have been wisely omitted were it not, probably, for the value of the name.

Beauty contests take a new turn this week. Long Island life guards are rounded up and a Fordham College man is awarded the Adonis title. Pretty girl measures all of the muscles. Crowd around the cameras records much laughter.

While featuring the Mad. Garden anti-gangster jamboree started by the Hearst papers, the Hearst newsreel doesn't give it the expected play. Speeches are edited short and the dynamite blasts from Commissioner Mulrooney, played up by rival reels, strangely subdued for this reel. Just a big crowd, lights, and words from prominents with no specific campaign of warfare, don't register much more than a smirk from the average fan.

Professor Marston, who failed to increase sale of films with psychology, does his act in another clip. It's interesting and entertaining, although a little bit too studied to be convincing. Brunets, blonds and auburns are graphed according to the various emotions. The dark-haired babies, according to Marston's machine, are the warmest in the kiss sequence.

An exceptionally good piece of talking reporting is accomplished by Fox on what seems like a regular government release concerning the burning of old currency. The cracks and jibes are fresh and full of cackles.

Formal exterior shots of the Do-X arrival in New York, with good chances for size comparison with other air craft, are offered. Pollando and his partner on the Turkey flight are shown getting the official Manhattan greeting. Quantico Marines doing an aerial loop-the-loop in trios provides an exceptional clip. Last but not foremost in the air part of the program is the take-off of Santa Monica mothers, and the wise cracks of their youngsters, on an aerial expedition to Cleveland.

Others include Helen Wills latest tennis match; L. A. wrestling; Mexican students training for football under a Yale coach; Soapsud skiing; auto races; Berlin cavalry; U. S. Coast guards in the North; Kate Smith singing for invalided sailors; oil fire extinguisher demonstration; colored Elks convention in Philadelphia; dancing Mexican girls; Paris hats and gowns; Italian village carnival; 1,000-piece orchestra in Vienna; Zulu warriors; another clip on the new zep at Akron. *Waly.*

PANTAGES, L. A.

Hollywood, Aug. 27.

Another L. A. premiere for an F&M unit is "Rhymes in Rhythm," which came from San Diego into the Hollywood stand without going downtown to Loew's State. Same congestion as last week figures, through the "Five Races" unit being shifted to St. Louis to take up the Publix slack.

This is Leon Leonidoff's production, with a nursery rhyme atmosphere and holding some clever people. Its principal fault is an overplus of material which, with the pruning that went into work right after the first show, should soon shape up well.

Lucille Sisters are the particular candy of this unit, with Schichtl's exceedingly clever marionettes further cinching the kid trade. And, once you get the kids, the gross is all set.

Chorus of 12 is in appropriate crinolines and bows. Novelty Clinton gets in his acro-novelty nicely at the start, although his pedal work in extinguishing the candles in that trick manner of his was nullified by poor lighting.

O'Rourke and Wilcox with a queen-and-knave comedy dance routine registered nicely. A web effect again was jazzed up by the calciums in the wrong spots. Barbarina and Pal, cute little pomeranian turn, next. The Lucilles on again with a wham Duncan Sisters' routine, one corking up onstage and plugging the wait cutely with a "blues" doggerel.

The Schichtl Wonderettes dovetailed nicely into a scrim-cottage set, although the house was set a bit too far back. A nifty peacock finale wound things up.

Has the makin's of a strong show with proper editing.

"Politics" (Dressler-Moran) on screen with John P. Medbury's "Reno" short garnering a flock of laffs,' also an Æsop's fable. *Abel.*

CHICAGO

Chicago, Aug. 28.

One look at that holdout Friday noon, extending clear to the Lake street corner, brought forth a chorus of "Happy Days Are Here Again." No question about Joan Crawford's drawing capacity in this town. "This Modern Age" (M-G) was handed a pink tag from the scrutinizing censors, but it made no difference.

Break in pictures for the Fanchon & Marco stage units here means a lot. It would be a tough thing for F&M to bill its show in face of poor business resulting from weak film product regardless of the reduced cost of these shows. But on an even break the F&M units have the best chance in the world to outshine and outdistance Publix's own.

It's no secret that F&M can make big ones out of little ones. That's been the open slogan of the coast producers ever since they started. Now and then the brother and sister team have been peculiarly situated as regards talent buying. When strictly California producers for Fox-West Coast theatres, F&M were able to buy acts cheap through having a monopoly out there. And then there was the sunshine to consider. Now the situation is even more pronounced with F&M time spread over 40 weeks and with RKO its only competitor.

Before F&M's invasion around here talk was rampant that it wouldn't last. So far, four F&M shows have been here and carefully watched. The same showmen who voiced the "I don't knows" before are inclined to think otherwise now. Not that F&M have struck a new note in stage production, but rather the ideas are new around here. While there may be a deficiency in talent, the production as a whole in these units more than makes up for it.

Current show is "Vacation Days," a light summerish revuette featuring Zelda Santley. This one, like the three preceding units, impress through its clean production lines. Scenery and costumes look fresh and bright, while the lineup of chorines steps as sprightly as at a dress rehearsal. That's principally due to the revamping the units undergo in Milwaukee before coming here. It's conceded that F&M turn out the best formed line of girls, and its always been the mainstay of their shows. Spotting acts to fit is something else again, but with new ideas to think up every week it's no cinch, besides being a problem that has yet to be solved anywhere.

Specialists in this frolic include "Miss Everbody," lithsome acrobatic dancer; Three Jacks and Queen, adagio group; Lee and Ralph, eccentric steppers, and a little ingenue, Katherine Kay. Outside of a hooting spree resulting, with all four following each other in rapid succession, it's a well-blended show. For Zelda Santley it may be said she's a finished little performer. Despite the very clever imitations Miss Santley does, she still can't hide her own personality, which is still more worthy.

Overture production this week, conceived by H. Leopold Spitalny, is double-barreled through the presence of Joseph Griffin and Ruth Fisher. Spitalny, for years a fixture in this house, is an important factor. His featured billing consistently is deserved, with the maestro accounting for patronage as well. Although the house orchestra has been cut in half during the past year, its musical value has not been impaired.

Griffin's tenor has caught the fancy of the customers, so much so that he's repeating within a month after staying five weeks previously. Miss Fisher is another familiar songbird around town, although not appearing so frequently, perhaps because hubby (Louis Lipstone) prefers to hear her at home. *Span.*

PARAMOUNT, L. A.

Los Angeles, Aug. 28.

Pound hand and foot—and presumably loving it—by an NBC-Radio contract for air and celluloid work, Ken Murray this week is lent to the local Paramount by Radio Pictures to head a locally produced presentation which challenges anything in the fun line the theatre's stage has ever held.

At heart the unit is simply Murray's vaudeville act embellished with a ballet and stage band, but it has a steady flow of comedy which picture house presentations rarely command. Murray is getting $1,500 for himself and spending $1,000 of it on 24-sheets for his own benefit.

One false note is the start—a toe ballet beginning with the girls posed on an escalating fruit bowl and ending the same way, slow and really useless. But Murray makes his appearance in "one" for a set of chicken stories, brings on the shivering stooge named Milton Charleston, then Helen Charleston for her derby strut, and another stooge who stands at a 45-degree angle, and the stage is a fountain of laughs in no time. Additional acts are the Three Jays, eccentric dancers who get plenty by taking it easy, and Bobby Sherwood and his Hot-Cha Boys, vocal trio which sings to suit the billing as a fair filler.

With Murray being 24-sheeted all about town at his own expense, and "Daughter of the Dragon" (Par), on the screen, comparison of the stage and film portions reveals that Murray is helping the theatre plenty. Standing 'em out for the second show Saturday afternoon.

In the pit Oscar Baum directed "Johann Strauss Impression," peppering the sweet with eager interpolations of a flute-player for laughs. Baum's is the only metropolitan type of pit orchestra visible hereabouts.

Paramount News and "No Hookey," Par short, completed. *Bang.*

Only in Hollywood

(Continued from page 1)

tion to attend the aforesaid tea at which they are allegedly co-hosts but about which they know nothing.

George Gershwin, always a gent, who is invited to dinner by so-and-so, and who upon accepting a casual dinner invitation most casually attends only to find himself the lionized guest of honor of an elaborate function for which he was totally unprepared. Seems they had heard Gershwin was being taken up by the Jules Glaenzers, the Crowninshields, the Kahns and the like in New York, hence, it was equally smart to show off the "Rhapsodie In Blue" composer.

$100 Guessers

Mitt-readers, numerologists, love-potionists, character-analysts at $100 a reading—only in Hollywood.

Only in Hollywood will "your public" call up and issue serious challenges to accupy an entire evening of one's time simply for the purpose, as one coast defender would have it, to prove that "Los Angeles is not a cheap town despite what 'Variety' says."

Competitive hermits—Peter the Hermit and Herman the Hermit.

Arthur Caesar's pseudo-polo.

Freak Clothes

Only in Hollywood it's not declasse to eat at a counter or in a drive-in place; or walk around in a sweatshirt, even to the Hollywood Bowl for the symphonies-under-the-stars, as does Jack Oakie.

Oke on monocles, berets and other affectations.

Bottled spring water almost exclusively.

Flowers sent to men by cinematic syncophants on almost any occasion, from getting a new job to birthday greetings.

Lights and autographs at any opening from a picture premiere to the opening of a summons.

Autograph hounds.

Lens Smarties

Mysterious graflex snapshotters who act fourth-estateish and wind up soliciting you for orders of the snaps.

Soup-and-fish for a picture opening, positively; a dinner jacket, maybe, for a legit premiere; any old thing for concerts.

The Chinese forecourt.

Only in Hollywood do they glorify a dummy newsboy.

Or wax mysterious about a Shakespearean looking gent who shaves his scalp to look Barrymoreish and takes to reading "Hamlet" with his egg sandwich in Henry's, while wearing a tux and a cane, just because he was told he looks like a Shakespearean actor. And has only that tux for wardrobe.

The cup-of-coffee table-to-table moochers at the Derby.

Sleep on a hard bench because it's a throw-back from ye old Quartier Latin days near the Sorbonne.

Telegram Hey-Hey

The Postal Telegraph and Western Union's wire gag on any opening, with formula messages of congratulations to the star down to the chief usher.

Only in Hollywood can they sell more open cars which are used less because it's either too hot or raining.

Dog beauty parlors.

Fashionable to patronize any one of three beauty parlors with each femme claiming their Jim or their Sally is the best worker; and what's more, he or she usually has the best assortment of dirt to dish.

On and Off

The distingue and dignified silver-haired gent who only plays bankers and brokers' roles in pix, not so magnifique as he hobbles along the blvd. in carpet slippers, toting a bottle of milk.

Erotica bootleggers.

Phoney bibliophiles who wouldn't know a first edition if it did a nip-up.

Passionate hobbyists—any hobby'll do.

Intensive desire for exclusivity and live like a recluse—but with guide maps on throwaway cards to simplify things so that motoring visitors may find the way high up into the hills easily.

Steerage-antecedents yachtsmen.

Plough-horse poloists.

All Fourth Rate

Second cooks and third assistant footmen.

Only in Hollywood will you recognize props and suites in wild melee in some studio director's or exec's home, recognizable as from such-and-such pictures.

That inaccessibility and appointments for "a week coming next Michaelmas."

The waiting-arounders for a new break. The has-beens who still think their glory is resplendent.

The "big shot" and his young army of stooges to flatter his ego.

The aristocracy of celluloid.

Oswald Struts

The four-year old precocious actors who instruct their barbers in four syllable words how to cut their hair, and "be sure, sir, to leave the ends long so our hairdresser may properly curl it. And tell me, do you have many other picture people patronizing your establishment, sir?" with all the glibness and insouciance of a supervisor.

The penchant of any successful Hollywoodian (meaning in pictures) to invest in some other racket—oil, real estate, inventions, businesses, etc.—and almost always nicked.

And these are only some of the things that Happen Only in Hollywood.

Real Names of Authors

Margaret Warde, author of "Joan Jordan's Job," is Edith Kellogg Dunton; B. M. Bower, "Dark Horse," is Mrs. Bertha Muzzy Sinclair-Cowan; Jonathan Brooks, "Pigskin Soldier," is John Calvin Mellett.

Variety Bills

NEXT WEEK (SEPT. 5)
THIS WEEK (AUG. 29)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (5)
Jack Benny
Abe Lyman Orch
Harriett Hector
Kate Smith
(Others to fill)
(29)
Mangean Internls
Morgan & Stone
Lew Pollock Co
Wm Gaxton Co
Abe Reynolds Co
Joe Browning
Gilbert Bros
2d half (2-4)
Bub Carlell
Olive Faye
Irving Newhoff Co
Eddie Dale Co
Pat Henning
Eddie Dees Co
Jean Bedini Co
Pat West

Playing for Warner and Publix
This Week in Northern Ohio
SALT and PEANUTS
And in Our 12th Month at Station WLW, Cincinnati

Lyda Roberti
Kate Smith
Lou Holtz
Chester
1st half (5-8)
Rasch Ballet
Willie Robyn
Brem F & M Bros
New York to Paris
2d half (9-11)
Faber & Wales
Harry Delmar
(Two to fill)
2d half (2-4)
Lido Ladies
Coscia & Verdi
Kitty Doner
Billy Glason
Coliseum
1st half (5-8)
Evans & Mayer
(Three to fill)
2d half (9-11)
Bessie Love
(Three to fill)
2d half (2-4)
The Thrillers
Chesleigh & Gibbs
Rimacs Orch
Ed G Robinson
86th St.
1st half (5-8)
Joe Besser
(Three to fill)
2d half (9-11)
Evans & Mayer
(Three to fill)
2d half (2-4)
Royal
1st half (5-8)
Karle & Rovein
Nancy Decker
Costello & Connor
Pat West Co
Mel Klee
2d half (9-11)
Geo Wilson
Foster & Van
Earl Lavere
Pat Henning
2d half (2-4)
B Dale & Dale Sis
Moro & Yaconelli
Lilian Watson
Lander Bros
Rose's Midgets
BROOKLYN, N. Y.
Albee (5)
Joe Herbert Co
3 Swifts
Healey & Cross
(Two to fill)
(29)
Wm Seabury Co
Edgar Bergen
Raquel Torres
Billy Farrell
Castleton Mack & O
Flushing
1st half (5-8)
Bob Ripa
Lee Lee Lee & Lee
(Two to fill)
2d half (9-11)
Anita Case
Joe Besser

CHRISTENSEN
BROTHERS
"In really a noteworthy exhibition of terpsichorean proficiency."—Toledo "Blade"
INTACT NO. 53

Renoff Renova & B
Foy Foy & Foy
Jack Benny
Carl Freed Co
Fordham
1st half (5-8)
Hunter & Percival
Bessie Love
(Two to fill)
2d half (9-11)
Ed G Robinson
(Three to fill)
2d half (2-4)
3 Lordens
Etta Read
Ray & Harrison
Abe Lyman Orch
Franklin
1st half (5-8)
Paddy Saunders
Myra Warner
Jack Wilson Co
Wally Jackson Co
Medley & Dupree
Gilbert Bros
2d half (9-11)
Karle & Rovein
Hetty Cross
Bert Fitzgibbons
Rickard & Grey
Collins & Peterson
Lee Gail Ens
2d half (2-4)
3 Allison Sis
Powers & Jarrett
Sid Marion
Bekefi Dancers
Jimmy Dunn
Jack Pepper
(One to fill)
2d half (2-4)
5 Elgins
Madeline Patrice
Manny King Co
Evans & Mayer
Kenmore
1st half (5-8)
Wallace Sis
Bob Nelson
Owen McGivney
Anger & Fair
2d half (9-11)
Robbins 3
2d half (2-4)
Jean Carroll Co
Dalton & Craig
Noble Sissle Orch
Bob Robinson Co
Madison
1st half (5-8)
Faber & Wales
Harry Delmar
(Two to fill)
2d half (9-11)
5 Elgins
(Three to fill)
2d half (2-4)
Bentell & Gould
J & B Browne
Harriet Hector Co
Geo Broadhurst Co
AKRON, O.
Palace
1st half (5-8)
Enrico Thed & N
Wilson Bros

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Aunt Jemima
Hippodrome (5)
Bertalino
R'ss'll & Armstr'ng
Chas Tobias Co
Geo Broadhurst Co
Eddie Dees Co
Lander Bros
4 Robeys
(29)
Jewel's Manikins
Loomis & Senna
Jean Granese
Vernon Rathburne
G & M Elaine
Lockfords
Pat West
J & M Mason
Jefferson
1st half (5-8)
Hatt & Herman
Jimmy Dunn
Joe Howard Co
Frank Melino Co
Ed G Robinson
Foster & Van
Bekefi Dancers
2d half (9-11)
Ewing Eaton
Sommers & Hunt
Wally Jackson Co
Groody & Fleeson
4 Casting Stars
2d half (9-11)
Harry Kahne
Lillian Shade
A & M Havel
Bud Harris Co
2d half (2-4)
Van Cello & Mary
Ward & Van
Carl Shaw Co
Charlie King
ALBANY, N. Y.
Keith's
1st half (5-8)
Gresham & Blake
Dick Henderson
Dolores Farris Co
(One to fill)
2d half (9-11)
3 Melfords
Bob Fisher
Fred Sandburne Co
Lestra Lamont Co
2d half (2-4)
Rasch Girls
Willie Robyn
Brems F & M Bros
ATLANTA, GA.
Keith's (5)
Marion Wilkins
Foley & La Tour
Giersdorf Sis
Trixie Friganza
(29)
B & J Cooper
Fred Pisano Co
Cardini
Chas Foy Co
BIRM'GH'M, ALA.
Keith's (5)
Betty Jane Cooper
Fred Pisano Co
Cardini
Chas Foy Co
(29)
Bob Bob & Bobby
Venita Gould
Bobby Pincus
Jack Sidney
BOSTON, MASS.
Keith's (5)
Equine Wonders
H & D Downing
Ledova Co
Joe May & Dottie
Mickey Alpert Or
(29)
Gaines Bros
Devito & Denny
Bessie Love
Mel Klee
Joe Herbert's Rev
BUFFALO, N. Y.
Hippodrome (5)
3 Shades Brown
Johnny Hyman
Chinese Collegians
Wills & Davis
Charlie King
(29)
Gwynne Co
Mario & Lazarin
Moore & Lewis
Zelaya
Chas Ahearn Co
C'D'R RAPIDS, IA.
Keith's
1st half (5-8)
(Others to fill)
2d half (9-11)
Wells & 4 Fays
(Two to fill)
2d half (2-4)
Lucius Millinder Co
(Others to fill)
CHICAGO, ILL.
Palace (5)
N Arnaut & Bro
Fulton & Parker
Boswell Sis
Johnny Burke
Al B White
(29)
Mangean Girls
Upton & Coots
Lew Hearn Co
Jim Toney
Ben Meroff Orch
CINCINNATI, O.
Albee (5)
D'r'thy & Y'l'w J'ts
Nash & Fately
Rita Burgess Gould
Olsen & Johnson
(29)
N Arnaut & Bro
Fulton & Parker
Boswell Sis
Johnny Burke
Al B White
CLEVELAND, O.
Palace (5)
Mangean Girls
Upton & Coots
Lew Hearn Co
Jim Toney
Ben Meroff Orch
(29)
Olympia Winners
Bud Harris
A & M Havel
Groody & Fleeson
Harry Kahne
105th St. (5)
Swan Lucille & C
Lasiter Bros
Harrington Sis
Herman Timberg
(29)
Aussie & Czeck
Flo Lewis
Eddie Garr
Gus Edwards' Rev
COLUMBUS, O.
Keith's (5)
Denno & Rochelle
Joe Termini
Estelle Taylor
Conlin & Glass
(29)
D'r'thy & Y'l'w J'ts
Nash & Fately
Gracie Barrie
Olsen & Johnson
DAVENPORT, IA.
Keith's
1st half (5-8)
Lucius Millinder Co
2d half (9-11)
(To fill)
2d half (2-4)
Burns & Kaye
Karyl Norman
(One to fill)
DES MOINES, IA.
Keith's
1st half (5-8)
Wells & 4 Fays
(Others to fill)
2d half (9-11)
Roundup of Steps
Britt Wood
Morton & Parks
2d half (2-4)
Muriel Kaye Co
Major Sharp & M
Roy Cummings
KANS. CITY, MO.
Keith's (5)
2 Ft of Rhythm
Furman S & L
Pepito
Puck & White
(29)
Stanley Bros & A
Talent & Merit
Vanessi
Burns & Kissen
LINCOLN, NEB.
Lyric (5)
Muriel Kaye Co
Major Sharp & M
Roy Cummings
L'S ANG'L'S, CAL.
RKO Hillstreet (5)
Lewis & Altee
Crowell & Allen
Ben Blue
Kingdom for Sale
(29)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
LOUISVILLE, KY.
Keith's (5)
Oliver Harris & A
Bob Bob & Bobbie
Violet Carlson
Wally Vernon Co
Tyler Mason
Donatella Bros Co
(29)
Jack Lavier
Don Galvin
Davis & Darnell
Sidney Page Co
Keller Sis & Lynch
Reilly Kids
MADISON, WIS.
Keith's
1st half (5-8)
4 Kadex
Mack Harold & B
Eddie Nelson
2d half (9-11)
Lucius Millinder Co
2d half (2-4)
James Evans Co
Rube Demarest Co
Teck Murdock Co
MILW'KEE, WIS.
Keith's (5)
Earl Jack & Betty
Field & Bell
Roxy's Gang
Lewis & Ames
(29)
Rath Bros
Ann Pritchard Co
Ch'rry & J Priesser
Art Henry
Rath Bros
MIN'POLIS, MINN.
Keith's (5)
Ch'rry & J Priesser
Ann Pritchard
Art Henry
Toto
(29)
Christensen Bros
Ray Hughes & P
Bernard & Henrie
Joe Laurie Co
NEWARK, N. J.
Keith's (5)
Blanche Sweet
Billy Farrell
(Three to fill)
(29)
The Agemos
Lillian Shade
Irving Edwards
20th Century Rev
N. ORLEANS, LA
Orpheum (4)
Wilson Kepple & B
El Cleve
Wm Edmunds
Our Gang
(28)
Marion Wilkins
Foley & La Tour
Giersdorf Sis
Trixie Friganza
OAKLAND, CAL.
Keith's (5)
Lee 2
Jack North
Annie Judy & Zeke
Ann Codee
(29)
Lewis & Altee
Crowell & Allen
Ben Blue
Kingdom for Sale
OMAHA, NEB.
Keith's (5)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'st'rs of Y'st'rd'y
(29)
8 Feet of Rhythm
Furman S & L
Pepito
Puck & White
PATERSON, N. J.
Keith's
1st half (5-8)
Tyrell & Fawcett
Bennie Ross
Lee Gail Ens
(Three to fill)
2d half (9-11)
Gordon's Dogs
3 Ryans
Harrison & Elmo
Bernice & Emily
Medley & Dupree
2d half (2-4)
4 Robeys
Earl Lavere
Modern Business
Healy & Cross
Jimmy Burchill Co
PHILADELPHIA
Earle (5)
Doree & Carroll
Ryan & Noblet
Kramer & Boyle
Rimacs
(29)
Ada Brown
8 Sons of Eli
Anger & Fair
Owen McGiveny Co
PORTLAND, ORE.
Keith's (5)
Joe Peanuts
Nell Kelly
Maidie & Ray
Bob Hope & Antics
(29)
Geo Tapps
John Steele
Harlemania
Stuart & Lash
ROCHEST'R, N. Y.
Keith's (5)
Kluting's Co
Forum Boys
Dodge 2
Sammy Cohen
(29)
Swan Lucille & C
Lasiter Bros
Harrington Sis
Herman Timberg
ROCKFORD, ILL.
Keith's
1st half (5-8)
James Evans Co
Rube Demarest Co
Teck Murdock Co
2d half (9-11)
Sally Rand Co
Ward & Van
(One to fill)
2d half (2-4)
4 Kadex
Mack Harold & B
Eddie Nelson
S'CR'MENTO, CAL.
Keith's (5)
Geo Tapps Rev
John Steele
Harlemania
Stuart & Lash
SALT LAKE, UT.
Liberty (5)
Zelda Bros
Frank Conville
Dancing On
Burns & Allen
(29)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
S'N F'RISCO, CAL.
Golden Gate (5)
Lois Torres
Eddie Miller Co
M & A Skelly
P Rooney & Pat Jr
(29)
Lee 2
Jack North
Annie Judy & Zeke
Ann Codee
SCH'N'CT'DY, N.Y.
Keith's
1st half (5-8)
Gordon's Dogs
Jerome & Ryan
Walter Walters Co
Bernice & Emily
2d half (9-11)
Rasch Girls
Willie Robyn
Brems F & M Bros
2d half (2-4)
3 Ryans
Dave Mallin
Chaz Chase
Ruiz & Bonita Co
SEATTLE, WASH.
Keith's (5)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
(29)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
Maidie & Ray
Bob Hope & Antics
TOLEDO, O.
Rivoli (5)
Don Valerio
Will Aubrey
Gracelle & Thee
Seed & Austin
(29)
Earl Jack & Betty
Fields & Bell
Roxy's Gang
Lewis & Ames
TORONTO, CAN.
Hippodrome (5)
Gwynne Co
Mario & Lazarin
Moore & Lewis
Zelaya
Chas Ahearn Co
(29)
Mann B'f'd & Van
Boyd Senter
Harry J Conley
Anita Case
Howard Fine & H
TROY, N. Y.
Keith's
1st half (5-8)
Rasch Girls
Willie Robyn
Brems F & M Bros
Paris to New York
2d half (9-11)
Dolores Farris Co
Gresham & Blake
Dick Henderson
Great Huber

JEROME MANN
"Went over with a bang; no dull moments when he is on the stage."—Milwaukee "News"
RKO INTACT NO. 52

SIOUX CITY, IA.
Keith's (5)
Roundup of Steps
Britt Wood
Morton & Parks
ST. LOUIS, MO.
Keith's (4)
La Belle Pola
Freda & Palace
Armida
Frank Libuse Co
Porcelain Romance
(28)
Denno & Rochelle
Dick Henderson
Estelle Taylor
Conlin & Glass
4 Casting Stars
ST. PAUL, MINN.
Keith's (5)
The Christensens
2d half (2-4)
Gordon's Dogs
Jerome & Ryan
Walter Walters Co
Bernice & Emily
VANCOUV'R, B. C.
Keith's (5)
Stanley 2
Eddie White
Ross & Bennett
Runaway 4
(29)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
YONKERS, N. Y.
Keith's
1st half (5-8)
Atlas LaMarr & B
Abe Reynolds Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week:
Harry A. Romm, Lola Chalfonte

Ray Hughes & P
Bernard & Henrie
Joe Laurie Jr
(29)
F & E Monroe
Jerome Mann
Hibbitt & Hartman
Anatole's Affairs
SYRACUSE, N. Y.
Keith's (5)
Lido Ladies
Coscia & Verdi
Billy Glason
Kitty Doner
(29)
Downey & Claridge
Forum Boys
Dodge 2
Sammy Cohen
TACOMA, WASH.
Keith's (5)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
(29)
Joe Peanuts
Nell Kelly
Pat Henning
Rose's Midgets
2d half (9-11)
Tyrell & Fawcett
Mel Klee
(Two to fill)
2d half (2-4)
Ed Wilson Co
Foster & Van
Bennie Ross Co
June Perlane Co
YOUNGSTOWN, O.
Keith's
1st half (5-8)
Harry Kahne
Lillian Shade
A & M Havel
Bud Harris Co
2d half (9-11)
Enrico Theod & N
Wilson Bros
Groody & Fleeson
4 Casting Stars
2d half (2-4)
Vardell Bros
Wills & Davis
Chinese Collegians
Seed & Austin

BOB CARNEY & JEAN
SUGGESTS
U C LEDDY & SMITH

Loew

NEW YORK CITY
Boulevard
1st half (5-8)
Jordan & Grace
May Joyce Co
Gene Barnes Co
Forsythe & Sul'van
Ruiz & Bonita Rev
2nd half (9-11)
Gt Johnson
Ethel Norris Co
Marks & Ethel
Anthony & Rogers
3 Small Bros Rev
Capitol (5)
Adler & Bradford
King Braun
46th St.
1st half (5-8)
J & B Cavanaugh
Eliz Brice Co
Kennedy Sis
Earl La Vere
3 Small Bros
2nd half (9-11)
Donals Sis
Musketeers
Jas Kennedy Co
Kirby & Du Val
Jean Carroll Co
Metropolitan (5)
Van Horn & Inez

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Roma Bros
Olive Sibley
Erner & Fisher
Don Howard
Orpheum
1st half (5-8)
Billy Rolls & D'
Ethel Norris Co
Abbott & Robey
Henry J Kelly
3 Sailors
2nd half (9-11)
Ted & Teddy
Dolly Kay Co
Bert Gordon Co
V Haworth Co
(One to fill)
Paradise (5)
L Mayer & Div'g G'
Fritz & J Hubert
(Two to fill)
State (5)
Luster Bros
Webb-Douglas Co
(Others to fill)
BROOKLYN, N. Y.
Gates Ave.
1st half (5-8)
Ladella & Nathan
Greenlee & Rogers
Jas Kennedy Co
Marks & Ethel
M Hoffman & G's
2nd half (9-11)
Perry Twins & F's
Bobby Rollins Co
Danny Duncan Co
McGrath & Deeds
Jim & N Kelly
Jack & K Spangler
Glenn & Jenkins
A Johnson & Orch
Pitkin
1st half (5-8)
Gt Johnson
Geo McKay Co
Lou Cameron Co
King Braun
(One to fill)
2nd half (9-11)
3 St John Bros
Hap Farrell
Trado Twins
Clark's Life Savers
Valencia (5)
Stadler & Rose
Fields-Smith & F's
Marietta
(One to fill)
ASTORIA, L. I.
Triboro
1st half (5-8)
Donals Sis
Lydia Harris
Danny Duncan Co
Francis & Wally
Marino & Mona Rv
2nd half (9-11)
Al Libby Co
Day & Conroy
Jones & Wilson
Lou Cameron Co
M Hoffman & Girls
BALTIMORE, MD.
Century (5)
Polly Moran

Picture Theatres

NEW YORK CITY
Capitol (28)
"Splashes"
F & J Hubert
Olive Sib'ey
Cuban Flashes
"Guilty Hands"
Paramount (28)
J'zzlips Richardson
J & J McKenna
Serge Flash
Omar
Forman Sis
George Lyons
Charles Gallagher
"Secrets of a Sec"
Roxy (28)
Anne Tyson
Harold Van Duzee
Sanami & Michi
Patricia Bowman
George Kiddon
Volodia Gueral
"Bad Girl"
PROVID'NCE, R. I.
Fay's (28)
Fr'nc's & D'nsm're
4 Batchelders
Noreen & Jimmie
Angus & Searle
Campbell & Brady
'L'dy fr'm N'wh're'
BUFFALO, N. Y.
Hippodrome (28)
Chas Ahearn Bd
Don Zelaya
"Last Flight"
Shea's (28)
Ted Mack Bd
H & F Usher
'D'ghter of Dr'gon'
CHICAGO, ILL.
Chicago (4)
Thurston
Jane Thurston
CLEVELAND, O.
State (28)
"Stardust"
Conrad & Eddy
Gold & Raye
Harrison & Fisher
"Pardon Us"
DETROIT, MICH.
Fisher (28)
"Novelties"
Bob Fisher
Hite Kean & Casey
Wilfred Du Bois
Marty May
"The Bargain"
Fox (28)
'Limehouse Nights'
Stan Meyers
"Bad Girl"
Michigan (28)
Thurston
"Silence"
PITTSBURGH, PA.
Penn (28)
"Hi Ho Presto"
Fred Keating
Peggy Taylor
Gary Leon 4
Georgie Hayes
"Am Tragedy"
Stanley (28)
"Spices of 1931"
Dick Powell
Evelyn Hoey
Wallace Sis
Teddy Wren
Fr'd P'nsy Sanborn

Fanchon & Marco

NEW YORK CITY
Academy
1st half (4-7)
"Varieties" I
Sully & Thomas
Norman Thomas 6
Baker Dove & A
4 Aces & a Queen
Audubon
2d half (8-10)
"Varieties" I
Sully & Thomas
Norman Thomas 6
Baker Dove & A
4 Aces & a Queen
ATLANTA, GA.
Fox (4)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Beauties
BOSTON, MASS.
Metropolitan (4)
"Carmenesque" I
Melino & Davis
Rose Valyda
Ray Saxe
3 Matadors
3 Madrinas
Sunkist Beauties
BRIDGEP'RT, CT.
Fox Poli (4)
"Gt Raymond" I
Sunkist Beauties
BROOKLYN, N. Y.
Fox (4)
"Carnival" I
Raynor Lehr Co
Teddy the Bear
The Andressens
Cropley & Violet
Strange Man
Car Torney Girls
BUFFALO, N. Y.
Shea's (4)
"Exotique" I
Claudia Coleman
Grauman Hess & V
Ramon & Virginia
Elmer Herling
Eno Tr
Sunkist Beauties
CHICAGO, ILL.
Chicago (4)
"Circus Days" I
Bee Star
Lillian St Leon Co
Hooper & Gatchett
Adele Nelson Co
C Sayton & Ptnr
Paradise (4)
"Vacation Days" I
Miss Zelda Santley
3 Jacks & a Queen
Lee & Ralph
Kirk & Lawrence
Kathleen Kay
Sunkist Beauties
Uptown (4)
"2 Big Figures" I
5 Jansleys
Haline Francis
Muriel Gardner
Lou Barrison
Harold Stanton
Sunkist Beauties
Tivoli (4)
'T'm'rr'w's Stars' I
Bernie V & W
Mary Miles
Wanda Allen
Anderson & Allen
Zelma
Fern Dale
Buddy & Gretel
Harry Stockwell
Chiyo Kadematsu
Helen Ireland
Dorothy Welch
Theol Nelson
DETROIT, MICH.
Fox (4)
'Marches Militaire'
Charles Irwin
Large & Morgner
Rodney & Gould
Sunkist Beauties
FRESNO, CAL.
Wilson (3-5)
"Rhymes in R" I
Schichtle's Co
O'Rourke & Wilcox
Lucille Sis
Barbarina & Pal
Sunkist Beauties
HARTFORD, CT.
Capitol (4)
'Once Upon a Time'
Bellet & Lamb
Beverly Gae
Gautier's Hot Dog
Sunkist Beauties
HOLLYW'D, CAL.
Pantages (3-9)
"Greetings" I
Del Chain
Jimmy Clemons
Buster & Brown
Dorothy Thieme
Collenette Ballet
L'S ANG'L'S, CAL.
State (2-8)
"Montmartre" I
Dougl's D'l'res & E
Bussey & Case
The Briants
Sunkist Beauties
MILW'KEE, WIS.
Wisconsin (4)
"Dream House" I
O'Donnell & Blair
Peg Leg Bates
Masters & Gautier
Louise Glenn
Sunkist Beauties
MIN'POLIS, MINN.
Minnesota (4)
"Hacienda" I
Sue Russell
Hinky & Dinky
Doyle & Donnelly
3 Rhythm Queens
6 Gordonians
Adriana
NEW HAVEN, CT.
Palace (4)
"Broken Dolls" I
C Bennington Bd
Mowatt & Hardy
Huff & Huff
Franklin Record
Sunkist Beauties
N. ORLEANS, LA.
State (4)
"Submarine" I
Jim McDonald
Aerial Bartletts
Grant Wallace
Mazoni & Keene
Lea & Stuart
Hal Yates
Jones & Hull
P Sydell & Spotty
BAY RIDGE, L. I.
Loew's
1st half (5-8)
Bob & L Gillette
Perry Twins & F's
Ross & Costello
Dolly Kay Co
Clarks & Life Sav's
2nd half (9-11)
J & B Cavanaugh
Greenlee & Rogers
Kennedy Sis
Bobby Pincus Co
Marino & Mona Rv
BOSTON, MASS.
Orpheum (5)
Hathaway Co
Oatman & Talbot
Petite Rev
Earl Faber Co
Calif Collegians
CLEVELAND, O.
State (5)
Alan Rogers
Chilton & Thomas
Milo
COLUMBUS, O.
Ohio (5)
Fred Keating
Taylor-Leon 4
Georgie Hayes
JERSEY CY., N. J.
Loew's (5)
Carney & Jean
Nicholas Daks
Carlos Peterson
Joyce Coles
(One to fill)
MONTREAL, CAN.
Loew's (5)
Moran & Wiser
3 Keena Sis
Bert Matthews Co
Williams & D'aney
Rhythm & Taps
NEWARK, N. J.
State (5)
Bardelangs
H Romaine Co
Coughlin-Lyons Co
Lang & Haley
Eddie Mayo & G'g
Palisades Pk. (5)
Al Libby Co
Max Arnold Co
Melnotte 2
Helen Carlson
PITTSBURGH, PA.
Penn (5)
3 Brown Buddies
Wilton & Weber
Ted Claire
ROCHESTER, N.Y.
Loew's (5)
Rome & Gaut
Don Cummings
Ivan Triesault
Douglas Stanbur
SYRACUSE, N. Y.
State (5)
Bert Frohman
Kaye & Sayre
June Worth
Novelle Bros
WASH'GTON, D. C.
Palace (5)
Condos Bros
Chrystie & Nelson
Miles & Kover
Jack Reid
Rudy Mason
YONKERS, N. Y.
Loew's
1st half (5-8)
3 St John Bros
Bobby Rollins Co
Millard & Marlin
Jean Carroll Co
(One to fill)
2nd half (9-11)
Bob & L Gillette
Sandy Derson Co
O'Connor Family
Watson & Cohen
(One to fill)
Steve Moroni
Sunkist Beauties
OAKLAND, CAL.
Oakland (3-9)
'St'rs of Y'st'rd'y' I
Corinne's
Bert Jordan
Hank Brown
Dan Barrett
Tom Ward
May Hoey
Tom Kelly
Rice & Cady
Sylvia & Joyce
Cho Cho
G Harrison Co-Eds
Alexand'r & Evelyn
Freddie Ford
PHILADELPHIA
Fox (4)
"Russian Art" I
Bill Telaak
Bud Hanley
Olga & Mishka
Walters 2
Mecha Bessoff Or
Gabriel Soloduhn
Russian Ens
Eddie Kube
Wasil Wania
Dina Larina
PORTLAND, ORE.
Paramount (3-9)
"Cosy Corner" I
SAN DIEGO, CAL.
Fox (3-9)
"La Fiesta" I
Les Gellis
Paul Olsen
Joe Pasco
Sunkist Beauties
SP'GFIELD, MASS.
Fox Poli (4)
'Round the W'rld' I
H & F Usher
Nord & Jeanne
Tex Morrissey Co
Phyllis Dullarry
Globe Trotters
ST. LOUIS, MO.
Fox (4)
"Sketches" I
Allen & Canfield
Limb'rl'gs Edwards
Duke Art
Mildred Perlee
Frank Hopkinson
Sunkist Beauties
TOLEDO, O.
Paramount (4)
"5 Races" I
Frank Jenks
Danney Small Co
Adams Sis & Hon
Chief Clearsky
Kanazawa Tr
TORONTO, ONT.
Imperial (4)
'Limehouse Nights'
Wing Wah Tr
Armando & Lita
Warren & Inman
Don Carroll
Sunkist Ens

ORIGINALITY PAYS
COPY ACTS
"azzer" rule are bought for a
DOLLAR A DOZEN
JACK POWELL
Dir.: LEDDY & SMITH

Skeeter & Ray
Nelly Fernandez
Lucinda & Ricardo
Agustin Palafak
Eduardo Delgado
Cabelleros & S'ritas
S'N F'FISCO, CAL.
Fox (3-9)
"Gay Vienna" I
Gaudschmidt Bros
Duci De Karejarto
Rena & Rathburn
Carla Torney Girls
SAN JOSE, CAL.
California (6-9)
"Rhymes in R" I
Schichtle's Co
O'Rourge & Wilcox
Lucile Sis
Barbarina & Pal
Sunkist Beauties
SPOKANE, WASH.
Paramount (3-9)
"About Town" I
Ted & Al Waldman
Max & Gang
Ben Dova
VANCOUV'R, B. C.
Strand (4-10)
'M'd'n Minstrels' I
Harry Jolson
Orren & Monte
Harry Van Fossen
Jack Russell
Mark Nelson
Esther Campbell
Sunkist Beauties
WCHINGT'N, D. C.
Fox (4)
"Olympic Games" I
Paul Remos Co
Hal Haig
Francia
S & V Rooney
Sunkist Beauties
W'RC'ST'R, MASS.
Palace (4)
"N S E W"
Waldron & Harriet
Glen Dale
Elvira Tanzi
He'en O'Shea
Togo
Sunkist Beauties

LONDON

Week Aug. 31

NEW CROSS
Empire
Alexander & Mose
The Charladies
Hilda Glyder
Billy Bennett
Michel
Leon & Kiki
Wellington Sis
Stella Co

HARRY SAVOY
Serving Snichers
Via LEDDY & SMITH

Provincial

NOTTINGHAM
Empire
Vintage Variety
Manning & Class
Ayr & Leslie
B'nn'tt & Williams
Skates Gardner
Presco & Campo
SWANSEA
Empire
Debroy Somers Bd
Kiraku Bros
Du Calion
Norman Long
Ancaster
Doris Hare

Cabaret Bills

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Ed Doucher Orch
Club Calais
Jack White
Blue Rhythm Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywood Gardens
N T G Rev
Ben Bernie
Jack Miles Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly

GERALDINE
NOW ON
a
Loew Picture House
Tour
Placed by
LEDDY & SMITH

Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xw'll's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
F Henderson Orch
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hall
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Springer Orch
Nut Club
Nutsy Fagan
The Hartman's
Red Davis
Jerry Bergen
Eton Boys
Ray O'Hara Orch
Paramount Grill
Julia Gerity
Beth Challis
Lois Sterner
Blanche & Elliot
Snooks Friedman O
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Village Barn
Luther & Nell
Riley & Comfort
Warren & Davis
I'n Josh Medders
Hollywood Horse
Dave Abrams Orch

(Continued on page 62)

Dear and Ole Saratoga

By O. M. Samuel

Saratoga, Aug. 29.

Same ole Saratoga.
Same ole Spa.
With hosses the main attraction.
'Course there's the springs, Geyser, Coesa and Hawthorne.
But those hosses. Morning noon and night. Hoss talk.
Plenty winners in the morning. Many alibis at night.
And always tomorrow.

First, they try to win. Soon they're trying to get even. Then they're trying to get out.

Whatta game!

And dear ole Saratoga is a little dearer than usual.
Especially the roaderies.
But lookit, the expense.
Hasn't Arrowhead Ben Bernie? And how he is drawing!
Gotta pay for names, you know.

Other names, lesser names, around, like Smith Ballew at Piping Rock and Romano and the others, but most are lucky there's a Saturday night.

Riley's and "The Brook" are expensive in their welcome but dear old Riley's is having a tussle.

It's that way in a short season.
With this Depression and sich.
But Depression means nuthin' to money guys.
Here's that Sanford payin' 10 grand for a cottage. Just for five weeks.
Everything's a cottage except an apartment.
Kinda flossy billing.
And those Whitneys and Woodwards and Jeffords.

$10,000 Bills

Up to their necks in $10,000 bills.
And the cryin' bookmakers.
Losin' every day.
Still the bookies live in grand hotels.
While players slink into lodging houses.
Those dear, old American plan hotels.
How old! And how dear!
But the little places are hurting 'em.
Depressed vacation dough.
Not many prosperity dames around.
With those about running highly to the blonde division.
And it's kinda tough for the gals.
Wonder where the steeplechasers came from?
Shades of Epsom and Auteuill!
Those nags need a spring board at every jump.
But it's a grand way to part with money.
Same ole Saratoga.
Same ole Spa.

Pinch Hitting Judge Uncovers Lot of Soft Reno Divorce Gravy

Reno, Aug. 31.

Put on the pan by a judge who parts his name in the middle and sports a drooping mustache, Reno attorneys are hot under the collar right now, but there's nothing they can do about it. Judge J. Emmett Walsh, whose home is in Tonopah, where divorces cases are rare, came to Reno to bat for Judge Barney Moran, while the latter grabbed a little rest at the Pacific Coast beach.

The Tonopah judge has only a non-resident's love for the operators of the Reno divorce mill and he took the opportunity to check up on a few of the court practices heretofore not discussed.

Instead of closing the doors of his court room, the judge threw them wide open and invited the populace to come in and watch the mill run. When the big yell, went up the judge took occasion to ask a couple of the lawyers if their clients paid extra to have the case heard in secret.

After the first yelp the lawyers tamed down and dragged their customers before the bar with the doors wide open.

Then Judge Walsh took a look at the residence witnesses and began ruling 'em out of court. When lawyers appeared with a client and their stenographer as a resident witness the judge wanted to know where the divorce applicant lived while putting in six weeks in Reno and why wasn't there someone else besides the stenographer on hand to prove it.

He uncovered another minor racket that has kept apartment house owners in small change. He found it costs from $5 to $25 in a fee for the apartment house owner or manager to accompany the applicant to court and testify to residence. One such witness lost his memory when the fee was not forthcoming and was sent to jail for 24 hours to recover. He did.

Worst Season Over

The Hague, Aug. 31.

Worst resort season in many years is finally over at Scheveningen, near here, with the residents glad. They can't lose any more this year. That's figured as a break.

Hotels all suffered severe losses, but bars and the Hagenback Circus got a fair play because of the very bad weather.

Girl Fled Suitor, but Not Installment Man

Declaring that she had no unlawful purpose, Marian G. Lindley, 27, model, of the Hotel St. Moritz, 59th street and Sixth avenue, will tell the Grand Jury why she retained a piano owned by Samuel L. Curtis, piano dealer.

"Judge, I had been annoyed by a pest who kept phoning me. I moved from one address to another to escape the nuisance. Perhaps I didn't notify the Curtis piano company where I had moved simply because I didn't want to be annoyed. But certainly I didn't withhold my address to escape payments," sobbed the girl.

The Court declared that while she was technically guilty he said he didn't believe the Grand Jury would indict. The model was held in nominal bail which she obtained.

B'WAY YELLOW SHEETER FREED AFTER ROUND-UP

Magistrate Francis J. Erwin in West Side Court freed more than a dozen defendants charged with miscellaneous crimes. The defendants, rounded up by detectives, was a result of the recent killings in the Dyckman bandit battle. Orders went out by the Police Commissioner for the detectives to get busy, and they "bagged" everybody that had a criminal record.

The had been charged with unsolved crimes. The arrests are termed by the sleuths as "stand-up." Cops "bagged" everyone they knew had a "yellow" sheet or criminal record. Their quota was large.

Chris Hodge, boss of the detectives at West 47th street ordered his men to clean the "Main Stem" of steerers, panderers and others of their ilk.

Poolroom Acquittal

George Clarkson, 35, salesman of 131 West 47th street, and Joseph Russo, 30, salesman of 242 West 49th street, were acquitted in Special Sessions of maintaining a gambling room.

Both men were arrested in a raid on a room on the fourth floor of 111 West 48th street July 1. They were alleged to have conducted a poolroom, in which several men were betting on the races.

Freddy Engel's orchestra closes at Taylor's Grill, Luzerne, N. Y., Sept. 12 and immediately goes on a tour of a month of one-nighters through New England.

Viola Gravelle Charged With Rum-Running

New Bedford, Mass., Aug. 31.

Viola D. Gravelle, alias LaVerne, show girl, pleaded not guilty to federal charges of possession and transportation of liquor after it was alleged she had been supplying the elite of Nantucket and Martha's Vineyard with booze this summer.

The girl was arrested at the Nantucket wharf as she started to drive from an island boat in a sedan. Federal agents reported they had seized 13 sacks of liquor on the boat.

Miss Gravelle was released in $1,000 bail pending trial.

On a charge of lacking an auto license and registration she was fined $100 in police court. The car is registered, police said, in the name of Jacob Wexler, West 59th street, New York.

Hilda Ferguson Under Bail in Willie McCabe Fight with Strangers

Hilda Ferguson, former showgirl, was released under $5,000 bail by Judge John J. Freschi in General Sessions, who had previously held her as a material witness in the assault on William "Tough Willie" McCabe in the 61 Club, 61 East 52nd street last Thursday (27) morning. McCabe was beaten over the head with a water pitcher and stabbed three times by two men during an argument in the place. The gambling associate of the late Arnold Rothstein is in Flower Hospital recovering from his wounds.

When examined by Assistant District Attorney Saul Price, shortly after the fight, Miss Ferguson denied she witnessed the stabbing of McCabe, but said she had heard the argument he had had with two strangers in the 61 Club. She told the following story which Price was not satisfied with and asked that she be held as a material witness:

She met McCabe about two weeks ago and had been out with him on two prior occasions. She again met McCabe by apointment at midnight Wednesday in a place on Lexington avenue. They had several drinks and were joined at the table by a man and woman she only knew as Mr. and Mrs. Abe. More drinks and Mrs. Abe sugested they go to the 61 Club. This was about 2 A.M.

The party had several more drinks at the latter place. Around 3:45 she and the other woman left the table to go to the washroom.

When returning to the barroom Miss Ferguson said she heard McCabe and Abe quarrelling with two strange men at the bar. The fight became hot and she returned to the washroom. A few minutes later she again entered the barroom just in time to see McCabe being carried toward the entrance by Sam Thorpe, one of the owners of the club. Thorpe, the girl said, placed McCabe in a taxicab and she and Harry Lyman, Thorpe's partner, drove to the office of Dr. Alexander Schiff, at 150 West 55th street, who notified the police.

Miss Ferguson insisted she did not see McCabe stabbed and that she did not know the two men who fought with him.

Another Story

Thorpe's story revealed that while the women were absent from the table the two strangers spoke to McCabe. One of them insisted McCabe knew him. The next thing Thorpe saw was McCabe throwing the contents of a cocktail glass in the face of the stranger. The fight continued at the bar until one of the men struck McCabe over the head with a water pitcher.

The four fighters including Abe reached the vestibule of the place and Thorpe said he did not see what happened there. If McCabe was stabbed he told Price it occurred while the fight was continued in the vestibule out of his sight.

The police and District Attorney are seeking the Mr. and Mrs. Abe. They disappeared immediately after McCabe was taken from the night club.

Miss Ferguson was released under bail after spending Thursday night in the Harlem Prison. She has been living lately at the Barbizon-Plaza Hotel.

McCabe is more or less of a big shot in gambling circles. He was called as a witness in the Rothstein case, but claimed he was not present at the meeting in the hotel room which wound up in the shooting of Rothstein.

Tommy Lyman is the entertainer at the 61 Club.

Delivering Everything at L. A. Doors From Pancake Batter to Canned Beer

NEW BALLYHOOS

Clown with Baton for Delicatessen Shop

Combo delicatessen and sandwich shop using a slown with drum major's baton and a cackly laugh as an outside ballyhoo.

The next anticipated move is the use of comedy makeups for the guys who shillaber for the glib-speaking vendors who sell the trick watches and the supposed shady booklets.

Sandwich men are using stage outfits or exaggerated makeups to attract attention as they amble up and down Broadway.

Each week a new auto ad device hits Broadway mostly patterned along Austin car models.

The biggest air ballyhoo came when the DO-X arrived. A blimp was up on a commercial expenditure, but not as effective as anticipated.

Small Time Promoters Of Fights on Coast Make Writers Goats

Los Angeles, Aug. 31.

L.A. sports' writers, headed by Mark Kelly, sporting editor of the local "Examiner," are incensed over the petty grafting of at least 17 fight managers, the names of which the sports' scribes have and which will be presented to the Boxing Commission in an effort to stamp out a chiseling "publicity" evil.

They, the sports' writers, get nothing of this side money but find themselves the patsies because some of these smallie fight managers charge off as expense as much as 5% of the gross to "publicity." The fighter is given the impression this goes as a stake to the sports' scribes, especially the authorities on boxing, when as a matter of fact this 5% is usually pocketed by the chiseling promoter or somebody else.

"Variety" forcibly brought this to the coast sports' scribes' attention. A news story mentioned that 5% of the gate had gone for such "publicity" allegedly to the sporting writers.

The latter never saw that money and aren't interested in a nickel of it, hence their own desire, with Kelly at the helm, although just out of a sick bed, to once and for all put these chiseling 17 fight promoters, and others, on the spot with the California Boxing Commission.

ARTHUR BELL, JOBLESS, FISHING FOR JEWELRY

Alfred R. Bell, who asserted he is a jobless vaudeville actor and residing at the Van Cortlandt Hotel, was held for the Grand Jury. Bail of $2,500 was set by Magistrate Erwin. Bell, unable to furnish it, went to the Tombs. Bell gave his age as 25.

Bell, with nothing on his mind decided to do some fishing. He passed the jewelry store of Bernard Wexler at 1225 6th avenue. A broken display window was boarded up.

The jobless actor procured a stick and began to fish among the trinkets, through a crevice in the window. Bell had better luck in this racket than seeking work. He landed about $250 worth of trinkets, asserted Patrolman Sullivan of the West 47th street station.

Sullivan came across Bell with his stick and jewelry. In West Side Court, Wexler appeared to prosecute. Bell made the usual denial and waived a hearing.

Harlem's Liquor Raids

Something has gone wrong among the Harlem speaks, as a lot of them have been closed within the past fortnight. Some were shut by cops and others by federal raids.

Some of the Harlem whisperlows have been dispensing a terrible brand of liquor, selling it at a price which should have told it was anything but.

Hollywood, Aug. 31.

Organization formed here has gone the grape brick gag one better, selling beer delivered in five-gallon cans, but notifying its customers the concoction must be drunk within three days or it will become intoxicating.

Sales are aimed mostly at the apartment house trade. First move is distribution of literature warning against the trouble and insanitary conditions surrounding making beer from canned malt. Literature further states that the beverage supplied is made under supervision of German brewmasters. A salesman later takes orders and offers to send employees around to properly bottle the brew.

House-to-house deliveries have reached a state here where the housewife needs only a yen to set up housekeeping. New wrinkle in this regard is delivery of ready-mixed batter for pancakes and waffles.

Double Line

Grape juice business is carried as a sideline here by the baker or chap who delivers the eggs and butter. Being able to get into apartment houses legitimately with bakery goods is a perfect in for the sideline, which in many cases is the better biz of the two.

Bakers sell the juice for $2.50 a gallon, with instructions to leave it alone for 21 days. On successive trips with bread or pie he watches the bubbles and guarantees wine on the specified day or your money back.

Corn from the sticks is mostly handled by the butter, egg and chicken deliverers.

Speedboat Exploded Off San Diego—10 Men Saved; All Picture People

San Diego, Aug. 31.

Frank Shaw, Radio Pictures' bus. mgr., and nine other persons had a narrow escape from death in the bay the other morning when the speedboat they were in caught fire off Beacon No. 5 after an explosion on board.

Hank Fisk, owner of the craft, was slightly burned. He asserted that someone had deliberately tried to wreck his boat.

He was taking part of the RKO company to the Coronado Islands, about 20 miles southwest of here, where a sea picture was being made. Others aboard included Bill Sullivan, Charles Sullivan, Robert Dunn, Mike Lally, Gil Perkins, Gil Edwards, actors; Elmer Ellsworth, wardrobe man, and H. M. Koral, electrician.

Fisk said he smelled gasoline just before the explosion. The boat immediately was enveloped in flames and passengers started overboard. Fisk tried to beach the boat, failed, then jumped into the water. The fire tug "Kettner" reached the burning craft too late to save it.

The 10 men were picked up by the Star Crescent cruiser "Point Loma" and returned to San Diego later.

Songster Pinched, Free On Chi Cops' "Error"

Jack Diamond, song writer, 30, living at the Wellington Hotel, was honorably discharged by Magistrate Erwin in West Side Court. The song writer was arrested by detective Fred Russell of the West 47th street station as a fugitive from justice.

Russell acted on a telegram from the chief of police of Chicago, Ill., stating Diamond was sought for secreting mortgaged automobile.

Diamond explained to Russell he had made good all his payments and that some error had been made.

Diamond obtained bail and was arraigned several times in West Side Court when a telegram stated the Chicago authorities had "no desire to prosecute." Diamond Russell he wrote the song "99 of 100" and other hits.

CHATTER

Paris

Laurence Hills back.
Stella Ungar likes "Papavert."
Brieltop hurt in cut glass smash.
Al Woods becoming really Parisian.
Arty Ray no longer with Movietone.
Paul Farrell has a new Hollywood song.
Alfred Savoir posing with Sylvia Lyon.
John van Druten on to Hollywood.
Marion Davies sailing from Bremen.
Another gal angling for Charlie Chaplin.
Maria Corda still waiting for a good job.
Yvette Guilbert to Germany for the cures.
Dorothy Smith off to Tyrol for vacation.
Saul Collin postponing his London trip.
Why does Charley Gordon stay on in Paris?
Anita Loos' hives due to excess of caviar.
Erskinne Gwynne vacationing at Deauville.
Billy Milton puts all he's got into rehearsals.
Frank Vosper finishing a new play at Toulon.
Nan Sutherland sailing back to New York.
Carrie Maude goes home early on bad nights.
Constant Remy enthusiastic about "Papavert."
Eddie Pilcer back to New York on business.
The Empress Eugenie hat passing already?
Baron Wrangel often closes Harry's Bar.
Barbara Field in Germany for three weeks.
Jack Warner talking about "The Star Witness."
The Ernest Krauses of Beverly Hills to Vienna.
Fernand Gravey may have to take six months' rest.
Edna Wallace Hopper taking the waters in Vichy.
Jack Hylton from Biarritz to London via Ritz.
Constance Talmadge postcarding from Nuremberg.
Lief Rocky is limping around Paris on a cane.
Bille de Witte to Budapest to investigate gypsies.
Louis Cole buying furniture for his new apartment.
Corinne Griffith serious about developing her voice.
Julia Faye in Vienna studying acting and singing.
Mistinguett has found those new songs for her show.
Stephanie Mougin at the Oceanic with Fannie Cotton.
Alexander Dreville composing poetry to Rene Clair.
Mary Heaton receiving in bed after her auto smash.
Loie de Gouriadec in town from the Cote des Maures.
Claire and Paul Sifton ready to go back to New York.
Maude Creswell thinks the Caumartin theatre is cute.
Frank O'Neill can speak French and English equally well.
Young dancer Freda taken up by Mistinguette for good luck.
Pelota is a sport which stands a chance of being revived.
Doris Kenyon, in splendid form, taking Austria by storm.
Gordon Craig annoyed at the bad turn of the book business.
Charles Blum driving all over Germany to find sunshine.
The Janie Marese death was a shock to theatrical Paris.
Horace Ashton has a fine view from his Passy apartment.
Ruth Dennen editing the Mozarteum magazine in Salzburg.
Making a Swedish version of "Marius" despite all advice.
Mary Garden coming up from Corsica to sing "Melisande."
Mary Eaton one of the prettiest figures on the Riviera sands.
Everyone wonders what the Shuberts will do to "La Chienne."
Irving Shaw of Minneapolis now one of the round-the-towners.
Fashion experts finding Georgia Graves dresses worth copying.
Larry Hills at the California hotel bar with Hubert Roemer.
Harry Pilcer off on a long dancing tour of the seaside resorts.
Jean Weber of the Comedie Francaise has 20 different red ties.
Batti Bernardi of San Francisco engaged by the Opera Comique.
Regina Jais is having the time of her life on the Basque coast.
Emil Boreo left to pay a few checks on the Champs Elysees.
American hospital not the same without the Frank Scully family.
Jane Marnac expects "La Vie Parisienne" to run all next season.
Henry Kistermaeckers now devoting most of his time to the films.
Sarah Fischer happy to be going back to New York for Gilbert Miller.
Cecil DeMille one of the first barflies at the new Moscow American bar.
Pare Lorentz back from St. Jean-de-Luz with Sally Bates, now the Mrs.
Millard Webb talking about English films which he directed for a year.
Pepi Lederer doesn't want to go back to Swiss school for another year.
Dinah actually announces her new night club on the Rue Montparnasse.
Albert Johnson back to New York to design sets for new Music Box show.
Ganna Walska to wear her Legion of Honor decoration at all teas next season.
Arcachon villagers indignant about scanty bathing suits of Paris visitors.
Jennie Dolly filmed in her Fontainebleau estate with Jeannette MacDonald.
Arthur Moss off to Jean-de-Luz with Eve Marvel, his bride, for honeymoon.
Jack Mulhall feels like six more years of Hollywood after his holiday in Europe.
Earle Leslie with a new "sun in the sky" about his not having to dance anymore.
Ray Ventura and his band to the Riviera, set for the Empire here again in December.
Police shaking their heads over Kershaw's version of how she was gagged and robbed.
Georges Lewys doesn't know whether to crash Paris as a playwright or as a poet.
Chevalier will have to make a picture in Hollywood even though he prefers New York studios.
Herbert Carrick at the Petite Chaise letting the society editors know he is popular with buyers.
One of the prettiest women in Paris is Mrs. Richardson who runs "Books," the circulating library.
C. A. Lejeune, film critic of London "Observer," looking at all the local hits on his return from Basque vacation.
Zaidee Jackson teaching her Music Box orchestra how to harmonize.
John Weld going to the Riviera for vacation.
Jeannette MacDonald and Mildred Walsh mutually enthusing on the tapestries decorating the dining room in the French president's palace.
Freddie Carpenter here from Venice and going to London to do "Child King" of Wilde from "Almanacs" again for John Murray Anderson.
Al Zeckler telling jokes in the apartment Carl Laemmle occupies after Jack Warner vacated it. Max Laemmle laughing and Bob Weyler trying to sleep.
Sayag taking good care of the newspapermen invited to spend a month on the Riviera to publicize the opening of the Monte Carlo Palm Beach Casino.
Marshall Hall inviting guests to look over his new dance school. Plenty annoyed when one newspaperman wrote "nuts" all over the list of rules he put up.
Despite so-called hard times, Foyot, Larue, Tour d'Argent, La Perousse, Joseph's, and Albert's are doing same, and in some cases, better business than last year.
Joe Jackson writing from Culver City that he is using his last trip's information collected with local newspapermen as basis for scenario and dialog he is doing for Metro on "Arsene Lupin" for John Gilbert.

Panama

By Bea Drew

Blue Hour, nite club has a new show with Irene Blinn and Schantelle Sisters.
Miss Abbott has opened a dancing school in Colon and is putting on revues for the Colon theatre.
Clarise and Christian arrived in Panama from Paris and opened at the Metropole. Juan Renot, Spanish Chanzonier, Lopez Sisters, who have been in Colon, are back.
Viola McClusky of the Metropole was badly shaken up in an auto accident in the wee sma' hours. Driver of the car was arrested and fined $50 for driving while intoxicated.
Mary Lee Kelly, coming in from New Orleans, was greeted by a lawsuit filed by her cousin, Eduard Flemming, to recover $400 .Miss Kelly, plenty peeved, promised to pay.
Bilgray's, closed for the season, will reopen around Sept. 1 with new entertainers. Entire show left for the States, with the exception of Vera Stanley, hostess and prima donna; Mary Abbott and Lopez Sisters.
Louis Brown, soldier, stole $400 to give his girl friend, Perla Iriarte, cabaret entertainer, a good time. Both were arrested and part of the money returned to the Post Exchange at Corozal, where he worked as a clerk and had helped himself to the money.
Maria Powers, of Powers and Wallace, had her partner arrested for beating her up. After he was in jail she found she had no act without him. She went to the judge and begged to have him set free. After a good talking to by the judge he was told to go and gin no more.

Berlin

By Max Magnus

Fee Malten back from Binz.
Tina Meller successful at Scala.
Charlotte Susa on vacation in Bad Gastein.
Krazna-Krauss back from Switzerland.
Jack Trevor lead in new Joe May picture.
Fritz Wendhausen back from Hiddensee.
Gitta Alpar will sing next season in Jones "Geisha."
Lil Dagover off to Paris on her way to New York.
Julia Blanshard, Nea News Service, on way to Moscow.
Otto Gebuehr diving performance at "Komodie" in Dresden.
The young Hungarian star, Rosi Barsony, for three talkers.
Marcel Hellmann back from Paris. Also Georgia Lind.
Lee Shubert signed Mady Christians at his New York theatres.
Hermann Feiner will stage an operetta at the Komische Oper.
Karl Junghans, young Czech director, leaving for Moscow to direct a talker.
Guenter Mamlok, Max Kolpe and Friedrich Hollander back from Heringsdorf.
Paul Abraham here to supervise rehearsals of his new operetta for the Rotters.
Walter and Willi Kollo, father and son, writing music for operetta, "A Night Visit."
Berlin theatre directors are alleged to owe authors about $50,000 royalties for last season.
The Polish directors, Joseph Lejes and Michael Orlicz, here to sign cameramen for their pictures.
Young Russian director, Anatol Litwak, will make a picture in September with United Artists in Paris.
The young extra, Lily Ernesto, severely burned during shootings of Ufa film "Der Kongress Tanzt," died.
Erich Pommer and his director Robert Siodmak off to Salzburg to talk over new picture with Emil Jannings.
Wife of the publicity manager of Berlin's Fox Film Co., Heinz Udo Brachvogel, committed suicide. Nervous breakdown.
Herbert Witherspoon of Chicago Opera here negotiating with German singers for German performances in Chicago.
Richard Baars, manager of the central department of publishers, filed request for bankruptcy of theatre manager Robert Klein.
Kurt Weill, composer of "The Beggar's Opera," writing new opera entitled "The Buergschaft" (Bail).
Morris Gest here at Adlon.
Jimmy Walker enthusiastically received by public and press. Visited Max Rheinhardt's "Schoene Helena," which pleased him very much.
Henry W. Kahn, Fox general, intends opening a newsreel house in the Richard Oswald Lichtspiele, in the vicinity of the Kurfuerstendamm.
Paul Morgan back from Hollywood, signed a contract for pictures, intends immediately to open a night club on the Kurfuerstendam a la Americaine.
Meinhard and Bernauer, owners of Mozartsaal, films, negotiations with new financial group and if successful intend to re-engage Hans Brodnitz as manager.
Eric Charell will stage "The White Horse Inn" in Paris himself.
Zep hangars in Staaken have been turned into five talker studios. Present lessee the German Exhibitors' Syndicate.
Dajos Bela, the jazz band leader, had his motorcar stolen. He pursued the thieves in the car of the composer, Franz Grothe, and finally succeeded in catching them, turning them over to policemen.
Max Rheinhardt takes over "Grosses Schauspielhaul" as his lessee, Eric Charell, would not renew contract. First Charell's "The White Horse Inn" will be presented again and then Reinhardt will do "Hoffmann's Erzaehlungen," by Offenbach, with Jarmila Novotna, Leo Schuetzendorf und Gerd Niemar.

Ottawa

Joe DeCourcy, band leader, at Chateau Laurier Hotel for the winter.
Joe Plowright, film trade veteran, gets around to see friends after many years.
Ray Tubman gets handsome seats for the Regent and announces bigger and better chairs.
Don Stapleton held up in connection with erection of new theatre because of tenants' leases.
Ambrose Nolan figures in power boat regatta with Avalon II outboard racer, named after his theatre.
Will McLaughlin, dramatic editor of Ottawa "Journal," suffers bereavement in death of his mother in 72nd year.
Frank Ahearn offers the Ottawa Professional Hockey Club to highest bidder and city may lose professional sport.
Oscar Hanson canvassing for exhibitors for his new independent theatre group, Community Theatres of Canada, Limited.
Joe Franklin of the Ottawa Capitol received a public welcome from Mayor Allen on his return to theatre after three months' illness.
Tommy Gorman waxes enthusiastic about second Connaught Park meeting this season with its big attendances and classy racing.
"Ten Nights in a Bar Room" starved at the Imperial theatre when the boys can cross to Hull and do 10 bar rooms in a night.

Jersey Shore

By Wes Nolte

Dan Gracy week-ends at Fair Haven.
Jack Mason now goes for water color drawings.
Lydia Barry better, but still sees the doc.
Edward O'Brien tired of vacationing at Rumson.
David Lawrence, U. S. Daily publisher at Spring Lake.
Hazel Sperling buys ice cream for the kids at Highlands.
Walter Graham breaking ground for another chin. His third.
Frank Mansfield m. c.'s a party at the Takanassee Hotel, Long Branch.
Barbara Davis, of the "queen's court" in the Asbury Park baby parade, niece of Owen Davis.
Fritz Lieber, the missus, and Fritz, Jr., close their Atlantic Highlands cottage and motor to Chi.
"Mickey" Reilly, "Third Little Show" dancer, commutes to Red Bank every night after the performance.
Chet Arthur, former musical comedy and vaude ork leader, heads a band at the Hollywood Casino, Red Bank.
Marion Inn, Toms River, established 20 years ago by Dave Marion, sold to Jack Coyle. Frank Wandle new manager.
George Pollitto, former manager of the Piccadilly Club, Newark, called in at Belmar for questioning about a murder in his place two years ago.
Conrad Smith and Jack Strong to open a nite club in Red Bank. They're original, too. Gonn call it the "Silver Slipper," and have singing waiters.
"Shipwreck" Kelly atop a pole at Ocean Park, Long Branch, has a process server waiting for him. Seems "Shipwreck's" p. a., Frank Hoppes, claims $75 salary.
Rumors that the body of that Jap importer, who disappeared from the S. S. Belgenland after a party with Mara Dale, dancer, was seen floating off Atlantic Highlands, had every available boat out on the search.

Loop

Chick Castle has cut cigars for a pipe with personality.
Jimmy Gillespie washing up locally before pulling stakes.
Mark Morris elected as the ace feeder of peanuts to pigeons.
Katherine Krug makes her network debut Sept. 15 as an NBCite.
The Three Doctors stick along with WMAQ, but under NBC auspices.
Sidney Spiegel looking at the sun again after spending a couple of weeks on the pillows.
Mrs. Irving Aaronson and Mrs. Red Stanley got tossed around in an Evanston taxi bust-up.
Ted Weems has a swell new broadcasting studio at Trianon ballroom for his commercial account.
"Miss Fort Dearborn," Bruce Godshaw exploitation gag, got a temporary job as a Hearst reporter.
Larry Lipton has succeeded with the "Star News," Lipton-Publix giveaway, now more than paying expenses.
Donald Mundt, 19, Chicago theatre usher, will do a series of Loop caricatures in a scheme to make the Green Grill look like Sardi's, New York.
WBBM's submitting Irene Wicker's photo as its entry in the New York Radio Show beauty contest. Station won last year with Bernadine Hayes.
It's serious between Jane Froman, NBC caroler, and Don Ross, of Brooks and Ross, CBS harmony team. Dates back to time they worked on WLW, Cincinnati, together.
William Paley, CBS headman, spent a day here palavering with two of his v.-p.'s, Leslie Atlass and Henry Bellows. A. H. Aylesworth, of the opposition, also in town at the time.

London

Renate Muller better.
Charlie Walker away.
Green hats for the gigs.
Floods all along South Coast.
Umbrella racket doing best biz.
Ann Casson getting another lead.
Michael Powell important as exec.
Now four news theatres in London.
Roy Simmonds with a new carnation.
Mrs. Warwick Ward's appendicitis.
No news in this town is bad news.
Molly Lamont signed another contract.
Chris Mann bought two new autos.
Walter Summers in the oil skins again.
John Thorpe back at it on the floors.
Fox cigars aren't what they used to was.
Leslie Williams collects rings as a hobby.
Hassard Short on full time at Alhambra.
Anthony Asquith drawing society to Welwyn.
Arthur Dent still reading that balance sheet.
Jas. Wood, of "Cine Tines," planning mergers.
Basil Murray on the space desk at Gainsborough.
Walter Hackett admits a weakness for the gees.
Blanche Adele still looks like a talker possibility.
Unfurnished apartments here cheaper than ever.
Haddon Mason may go to Australia on stage tour.
Garrick display of photographs voted the dirtiest around town.
John Carstairs Southending week-ends. Say's it's business.
Macqueen Pope giving free racing tips with programs at the Whitehall.
Horace Williams, of British International, now signs himself Horac.
Legmen along Fleet Street now daren't recognize each other. Can't afford it.
At the premiere of "Waltzes from Vienna" at the Alhambra; Albertina Rasch, responsible for the choreography, enthusiastically applauded her own numbers. Max Gordon, seated next to her, said not to make it too obvious.

Stockholm

By Ingrid Swenson

Fanny Hurst resting here, says Sweden is the most orderly country she has seen.
In comparison with its population, 13 million, Scandinavia is the best picture market in Europe.
"Trader Horn" and "City Lights," last season's big money releases, doing a tremendous business at the second-run theatres.
The Circus theatre here, enlarged to 2,000 seats, will open again shortly. It will present revues and foreign acts besides legit.
Fox has just opened its fifth theatre here, the Riviera. Besides releasing at Svensk Filmindustri theatres, Fox now also has an independent outlet.
Herman Rasch, a Swedish financier and independent producer, will produce an historical picture dealing with the life of Gustavus Adolphus, Sweden's hero king.
John W. Boyle, of Muticolor, is making shorts showing Swedish towns, folk dances and the like. Negotiating with Metro for release through their Swedish exchange.
Ex-King Alfonso visiting Stockholm as a tourist. Expressed delight over the Jackson Girls from Rolf's revue, who gave a special midnight performance for him at the Hotel Atlantic.
The "Dagens Nyheter," leading daily, telling its readers German pictures will lead in Scandinavia this season. Svensk Filmindustri circuit, may favor European pictures, but outside of this, European producers have little chance in competition with America's, who handle the market properly.

Oklahoma City

By Geo. Noble

Art Laman, p. d., Publix Theatres, resigned, and will do private booking.
Ruth Denny's name now Ruth Hudson. Cecil is correspondingly happy.
Two paid tickets on Thursday, takes ma and pa and the whole family to the Liberty.
A girl may love you from the bottom of her heart in Oklahoma, but there's always room at the top.
What both political parties need is a plank with the northern end in a lake and the southern in a desert.
Al and Lole Bridge Players have added Betty Black from Max Sennett productions, Buster Graves, juvenile. Fanchon Milton as ingenue and Art Querry, specialty. The company will continue to show for indefinite period at the Liberty.

CHATTER

Broadway

Alice White in town.

Arthur Lubin reading scripts.

Uptown minnie courses now for parking.

Eva Tanguay seen oftener on Broadway.

Two empty stores in the Astor Hotel now.

Walter Eberhardt looking over the main stem.

Charles Miller home after two operations.

Matty Zimmerman in hospital for tonsil loss.

Monte Prosser handling personal p. a. accounts.

Mention gallstones to Bill Vodery and he turns white.

Straw hat people claim it was the worst summer for sales.

Another golf casualty. Sam H. Harris with a bum back.

Dick Berger into Manhattan b. o. with Bill Knapp, new boy.

Mary Charles is in London hoping a stage job falls her way.

It's Archer Hope on the stage and in private life Ephraim Gross.

A guy gypped in a store rechristened the big street Fraudway.

It's the first summer Julius Tannen hasn't used his golf clubs.

Get a load of Fred Sweifel after two months in Berlin and Vienna.

More and more vaude booking on the cuff with hard times around.

Martin Warren has opened a dancing school in Charlotte, N. C.

Carol Mackey has replaced Priscilla Gurney in the Lew Pollack act.

Bill Nunn sold his car. Traffic got too hot and fast to be bothered.

Just in from an intact tour, Aunt Jemima will play around New York.

Eleanor Carr gets her first real stage baptismal with the Armond act.

Johnny Johnstone losing weight doubling between two jobs up at NBC.

Picture club's dinner show played to less than dozen eaters other night.

Dayton Stoddard is still raising apples around his N. H. country home.

Charles Francis ("Socker") Coe off to Italy, taking his "tumult" along.

Allan Schnebbe of the Hudson b.o. has theatre disinfecting biz on the side.

Dominick Barreca, Loew's young division manager, that way about Sunnyside.

Lew Morton back from St. Louis.

Harry Padden still in hospital, unimproved.

Felix Feist using charts of "Variety" b.o. reports as a sales argument.

Ed Mordaunt, former actor, assistant to Col. Tait, manager of the Dixie Hotel.

Pat Liddy didn't lose a pound this summer, despite the terrific heat he bawled over.

'Tis said that Myrtle Lansing, in Frank Libuse's act, was blind until six years old.

An exhib squawking that gangster pictures aren't playing up kid angle as kid b.o. pull.

Only two of the chain juice joints sticking to 10c. toll. One gives second glass free.

Lenore Ulric is mastering tap dancing at the Billy Pierce studio for her next show.

Mary, of Mary and Bobby, under doctor's care and may have to submit to an operation.

Jerry Wald using plenty diplomacy to break into the NBC execs. Flatters the hostesses.

Good chances Milton Kussel, Par branch manager, has of winning one of those sales contests.

Peter Arno's demands of a press agent are surprising for a supposed-to-be-sophisticated guy.

Al Jolson reached New York with an eye patch. Probably not caring to see over one Shubert.

Jerry Mannes has resumed vaude producing but not a stage return. His mother died recently.

Billy Pierce has caught the service fever. His studio boys are canarisioned in white uniforms.

Phil Bloom's back at his Fanchon & Marco desk in the New York office after his honeymoon trip.

"Uno," with the "Morning Telegraph," now p. a.'ing for stock burlesque circuit around New York.

Skippy Mason has lost poundage commuting from White Plains, but claims his tenor voice is intact.

Gene Starr writes songs. He has organized the Gene Starr Jubilee Singers to go on tour and sing 'em.

Len Libbey of Boston now president and gen. mgr. of Continental Clothing Company in that city. Big job.

Two pickets from operators' union 306 continually on duty in front of the Arcade (pct) at 64th and Broadway.

Paul Burger, UA division manager, got so disgusted with that mag story he was writing he called it off.

John Zanft has returned from a continental vacation. He's out for new a/cs with his stock brokerage house.

Stanley Smith's mother, from the coast, has joined him in New York, where he's recuperating from recent illness.

Radie Harris back on the main stem after two months on the coast. Shortly broadcasting again, beside her scrivening.

"Life's a Bowl of Cherries," song title ("Scandals"), is an expression used for years by Harry Wardell. He's back again.

Frank Shea is the mysterious producer of the rival Gilbert and Sullivan troupe that opens against Aborn's in Boston.

Clyde Griffith has given up agenting and promoting for the present; now attached to Markus-Birman employment agency.

Joe Schaeffer, Par's eastern div manager, got himself badly snowed under with work last week and couldn't find an out.

Jean Belasco struck by truck in Hartford and severely injured. Will be laid up at the Hotel Savoy there for 10 days or more.

Ken Baer left Loew's State to be asst. mgr. of the Floyd Bennett Airport on L. I. He's a brother-in-law of Jimmy Walker.

Lola Pierce has left the Republic theatre burlesque stock. She had differences with the management over strip or near-strip.

Mr. and Mrs. Pete Dixon, who use a prop baby in their NBC broadcasts for a breakfast food, now have their own, born last week.

NVA is housing room guests again. First floor filled up last week. Arrangements were made to throw the third floor open.

George Burton, former Equity contact man and who recently became casting director for Arch Selwyn, left that office last week.

Eddie Scanlon, make-up man for Par, Fox and others (for tests) in east, doesn't ever want to go to the coast. Off it for life or longer.

James Cagney and Raymond Hackett have gone to Skowegan, Me., to pay a visit to Albert Hackett who is working on a new play.

D. W. Griffith finished "The Struggle," at Audio Cinema studio, Bronx, faster than any other picture's he's made. Awaiting release okay from U. A.

Jack Pulaski is of the many free actors at Broun's co-op "Works." Pulaski is one of the fellows who hides under the bed. That hammy stuff can hit anywhere.

That Empire State restaurant on West 47th street has opened and closed four times under different ownership since spring. It goes hebe delicates when next reopening.

The doughnut factory which replaced Lucky Strike in that Broadway show window and store at 45th street is pulling in dunkers to the disgust of many who said it would never go.

Birdie Dean is going single to play eight weeks abroad, starting Nov. 26. She's booked for two weeks each at the Savoy and Kit Cat, London, ond Cafe de Paris and Empire, Paris.

Willard Keefe is city editor of the "Morning Telegraph," succeeding Paul Swinehart. Swinehart, with the "Telegraph" the past three months as city ed., parted by mutual agreement.

Mrs. George King will undergo an operation within a week. Seventeen years ago Mrs. King fell down a flight of stairs, injuring her spine. It mended at the time and caused no trouble until now.

Apartment of Sidney Harmon, young legit producer, was cleaned out. Only thing left was the spare pair of trousers to a two pair suit. Walter Hart, stage director, also lost some of his belongings.

Tim Whelan, Hollywood director who came east to put on a show for the Shuberts, took it on the chin before leaving the Coast. Had to rent his beach cottage at a new loss per month. He's moaning to friends.

The "Hell's Angels" electric sign is still up alongside the Gaiety though the talker has been gone for months. The Ronald Colman imprint from the "Devil May Care" electric on the front of the house sign was up until lately.

Inability to obtain a labor permit is keeping Carlos (Carlos and Chita) out of London. Chita is slated for a lead in a new C. B. Cochrane show. She's in London and didn't return to the states when her partner went to Hollywood to work in shorts.

Portland, Ore.

Arno Marsh still expects to book vaude from this burg.

Bill McCurdy, Ed Waller and Walter Seigfried all back.

Ollie Wallace, Paramount organist, is discovering talent. He picked two locals for a week at the Paramount.

Jack Gault, p. a., putting over Mardi Gras festival at Lotus Isle park. Two other p. a.'s, Holt Cummings and Carl Werner, also on the stunt.

Charlie Couche unwound 1,600 feet of fillum on his Alaska trip. Gave a private showing at the Fox Broadway. Guests know now why those Alaskan dogs barked so.

Syracuse

By Chester B. Bahn

Jesse Freeman in town to visit his mother.

Harry Shaw, acting manager, back at Loew's State after the beach.

Martin S. Brown and his wife celebrated their 50th wedding anniversary with a family reunion.

Thelma Margaret Cholet, Syracuse dancer, and Paul Ghezzi, vaudevillian, were married here on Aug. 18.

Great year for Rialto babies. Third arrival in a row is Joseph Ott Lampe, first born of Gus W. Lampe. Named for his maternal grandfather, old time trouper.

Catherine Hughes, of the film reviewing staff of "The Herald," back after a Great Lakes vacation trip. Benjamin Atlas of the same staff in a Buffalo hospital for treatment.

J. Myer and Louis Schine let Abe Cohen, house manager, speak for them at the opening of the new Massena theatre in Massena. The brothers, attending, kept in the background.

"Mike" Rapuano, former Cornell football and baseball star, now landscape artist with the Westchester County Park Commission, married Aug. 24 to Katherine Reed Peck of San Diego, Cal., in that city, according to word received here, his home.

Paramount's penny scramble, staged in Billings Park with municipal sanction, and followed by a balloon scramble before the theatre, gave "Huckleberry Finn" a good send-off. Scrambles, with 1,000 coppers and 200 passes to the show as the rewards, drew 2,000 kids and tied up traffic.

Cleveland

By Glenn Pullen

Loew's reopening Stillman in mid-Sept.

Ken Maynard flying here for air races.

Tryout Players renamed Roberts Players.

Merle Jacobs at Willows at Mentor.

Fanny Arms, Halle's style expert, goes radio.

Kay Kyser's band back at Bamboo Gardens, Sept. 5.

Eddie Sandsone, ace trumpeter, joins State's pit band.

Frank Crow, Cameo asst. mgr., transferred to Toledo.

Ernie Taylor is playing piano on lake boat for summer.

Regis Duddy, asst. mgr., Palace, shifted to Albee, Cincinnati.

Tom Donahue adopts a police puppy that is a quarter wolf.

Freddie Weper, Palace's maestro, is nerts about Welsh rarebits.

Lakatos Guyla taking his gypsy fiddle from Superior Terrace to Detroit.

Shuberts opening Hanna's season Sept. 20 with Edna Hibbard's "High Hat."

Change of policy slated for Loew's Cameo. Employes given two-week notice.

Ace Brigode taken by Eddie Sindelar to open his new Greystone ballroom.

Petie Johns, sax tooter, takes over Austin Wylie's band for WLW programs.

Charles Lyon leaves for Chicago to announce Ted Weems' new NBC broadcasts.

Leo Jones, local MGM feature booker, reported due for a transfer some place.

Syd Andorn, "Press" reviewer," returns from rest cure-vacation on nearby farm.

Bill Foo's New China Cafe reopened with Ted Nole's band and record crowd.

Bill McDermott, d.e. of "Plain Dealers," returns from three-month trip in Europe.

Police gambling spuad raided ritzy Shawnee Club again but only got laughed at.

Otto Wille, it now develops after all, will back Cocoanut Grove when it reopens in Oct.

Fox exchange wins baseball championship of film league. Warners took second place.

Five stick-up artists raided Rainbow Gardens after closing time, getting away with $1,629.

Fred Desberg, headman of Loew's, celebrates 23d wedding anniversary with round-table lunch for his gang.

WHK's new studios on top on new Higbee building, built at estimated cost of $300,000, opening Sept. 8.

Myron Roman's State orchestra to broadcast over WGAR for 26 weeks for fur company, starting Sept. 3.

Al Ward, uke merchant, jumps into new vaude act with brother Bob and hill-billy singer, Skeets Morrois.

"Just a Gigolo," which played only one week here before being banned in state, now okayed by Ohio censors.

Loew's made biggest advertising splash of season ballyhooing "American Tragedy" and new cut-price schedule.

George Davis, "Press's" critic and Richard Halliburton, spent two days tracing source of Cuyahoga River. As if anybody cared!

Walter Burgess Moore, West Lafayette, O., to marry Ruth Ann Watson, New York, concert and radio singer, this month.

Minneapolis

By Les Rees

Bob Frenzel here on visit.

Charlie Perry, localite, going to Winnipeg for Universal.

Bill Cuddy, located here, running free-lance publicity office.

Bob Brose city manager for Fox-Midwesco at Oshkosh, Wis.

Stan Malotte, Minnesota organist, and wife, away on vacation.

J. L. Ludwig bought dinners for Publix bunch before departure.

Loop fruit store has orchestra straddling roof ledge as ballyhoo.

Marigold ballroom opens for season. Wally Erickson's band back.

Johnny Williams, local night club entertainer, off to New York to conquer.

Abe Snorsky, Riviera manager, bachelor temporarily. Wife in New York.

Gene Snyder, ballet master here, hooks up with Roxy theatre, New York.

Women fought to get pictures of Clark Gable, given away at State last week.

Mildred Couch, formerly on Orpheum circuit, will direct girls' orchestra at Shubert, stock house.

Stuart Johnson recovering from illness. Expects to be out of Pokegama sanitarium within two weeks.

Fanchon-Marco unit performers squabble plenty over getting names in lights on Minnesota theatre canopy.

Ball park deserted these days. With team in seventh place and times hard, fans sore and interest cold.

Evelyn Schwartz, personality information girl at Publix offices, visiting furniture stores. Suspicious.

Pair of 85-year-old cronies walk 10 miles from Minneapolis to St. Paul and get plenty of newspaper publicity.

Joe Behan, former Columbia and M-G-M booker, now booker for Capitol Pictures Corp., opening exchange here.

Clyde Snyder, Chicago night club entertainer, appearing alone at Plantation roadhouse here since sister's marriage.

Two changes of pictures a week now at Aster. Second Publix loop house to adopt policy, other being second-run Grand.

Ken Smith, formerly Universal Air lines' publicity director here, lands nice job with Warner publicity dept. in New York.

Art Sheekman, who wrote continuity for "Monkey Business," localite and drama critic on Twin City sheets for many years.

Wally Olson, Minnestota orchestra concert master, just back from honeymoon, introduced at each show by Lou Breese as bridegroom.

Julie Madison, new singer and banjoist with Minnesota theatre orchestra, is former University of Minnesota student and radio artist.

Nobs Hensler, son of Catherine Hensler, local booking agent, connects with Los Angeles "Examiner."

Bessie Crane in Kansas City on visit.

William Bray, employe of Carl Laemmle when latter opened first Universal film office here with less than a dozen reels of pictures, lands job with Laemmle by correspondence on strength of former association. Will be sound track recorder at Universal City, Calif.

Queens

By Henry Willson

June Cochrane Ortgies moving back to Forest Hills.

Andy Toomes practices his dancing in basement of his Forest Hills Apt.

Can Shipp, editor of Kew Gardens-Forest Hills "Post," denies rumor that he's engaged.

Marjorie Gateson has been assigned her first screen role for Par in "The Beloved Bachelor."

Monroe Owsley, once engaged to marry Joan Crawford, will play opposite Miss Crawford in her newest picture.

Kew Forest "Life" making big come-back, with many sports features, social news and pictures, theatre topics and short stories.

Finale of women's doubles in tennis had to be played Monday because Dorothy Round, daughter of an English clergyman, wouldn't play on Sunday.

San Francisco

By Pat Casey

Fleet's in!

Cliff Work here.

Jack Campbell postcards from Paris.

"The Call" still running Tad cartoons.

16,000 gobs for 10 days wowing all amusements.

Kate Hill off to New York with plenty intros.

Mabel Willebrandt here for state grape growers.

Frank Whitbeck for Universal on local ground.

Jimmy Hopper's son, James, Jr., returns to U. C.

Jonathan A. Butler new czar of western football.

Widow Solari drops prices; best $2 dinner in town.

50 sign for South End Club's swim of the Golden Gate Sept. 7.

Peter Adams settles in Cuneo studio bldg to write more juveniles.

Elmer J. Griffin, tennis star, and former Ruth Turner hitched (21).

Al Warshauer of Warfield naming "Opportunity Night" on Mondays.

J. Clarence Myers, radio ed of "The Call" and June Yvonne Berg, spliced (22).

Laura Hope Crews directing and starring in "As Husbands Go" at Columbia.

Sells-Floto three rings pitched (28) for three days show, with Tom Mix and Tony.

The Curran will be dark this week, reopening Monday (7) with Jane Cowl in "Camille."

Jim Brennan opposes Max Thelen for governor of state bar body, ballots to be counted Sept. 26.

Who is C. J. Cook, who is said to be rehearsing play based on Los Angeles Clark-Crawford case?

Borrowing Tiger Thompson's copy of "Newsdom" despite the printed injunction "don't lend your copy."

Dr. Joe Toner, state director of institutions, willed $600 estate by barber, who cut off three children.

Baldwin McGaw and Emma Knox starring in KPO's drama, "End of the Rainbow" by Mrs. John Cuddy.

Mesdames Lee Hodgson and Frank Enos agitating Sausalito by going to Reno for divorces. Reported they intend to switch hubbies.

Ed Fitzgerald's wife making the rotogravure section of "The Chronicle" with Billie Burke and Alice Costello of the department-store-Costellos.

Leo Carrillo at the Alcazar Sunday (30) in "The Broken Wing." Laura Hope Crews starring, and directing "As Husbands Go" for 2nd week at Columbia.

Patricia Ziegfeld arrived in San Francisco yesterday (30) to make the return trip today with her mother to Santa Monica, where Billie Burke will rest for two weeks.

Winnie Mae (Mrs. Winnie Mae Hall Fain), for whom Post and Gatty named round-world plane at Aviation Ball (25). Post and Gatty, latter's five-year-old son and Mrs. Gatty also here.

The Geary, Monday (31), had "The Greeks Had a Word for It," featuring Dorothy Hall of the New York cast, Wanda Lyon making her first appearance on the coast and Elda Vockel, of films.

Madeleine O'Neill, radio singer, off to Seattle for three weeks visiting parents. Husband, Gordon O'Neill, editor of "Monitor," entertaining John J. Sullivan of the Board of U. S. Indian Commissioners.

Ronald Colman reported to have bought 104 acres of rough land in the Big Sur district south of Carmel, Monterey County. Colman will have to cut through his own road to reach the section. Expects to build a summer home which will be isolated until the Carmel-San Simeon road is completed.

Westport

By Humphrey Doulens

Shore resorts closing early.

Rollin Kirby, cartoonist, buys house here.

Kay Lazell engaged for new Shubert musical.

Mrs. John Erskine appears in amateur show.

Armina Marshall's Rosalind is much admired in new production here.

May Wood, aunt of Peggy Wood, made stage debut in small role in "The Cradle Song."

Season of foreign plays, Italian and Hungarian, has started in foreign quarter of South Norwalk.

Greek Evans nominated for city council of Norwalk refuses office because of New York engagement.

Winifred Linehan is staging "Pillors of Society," last production of the season at the Country Playhouse.

Juliette Day here for a few days.

Felix Krembs, actor, now Christian Science reader, spends much time at his farm in Wilton.

Fuijumura mansion at West Norwalk is a jonah. First Orville Harrold lost the property, and then Charley Bowers, film producer, gave it up.

Among those out lately: Lenore Ulric and Sidney Blackmer, Ruth Hammond, Mr. and Mrs. Frank Gillmore, Ruth Gordon, Theresa Helburn, Claiborne Foster.

CHATTER

Hollywood

Sig Schlager ailing.

Paul Sloane back from the high Sierras.

Price of accepted titles at Universal has slipped from $100 to $50.

Dick Schayer has fallen for a captain's cap. Just bought a new yawl.

Roosevelt hotel kitchen help given a 10% salary cut. Lot of broken dishes since.

Bert Robinson indulging in the morning golf and afternoon playwrighting routine.

Jimmy Durante has as his first picture wife, Louise Fazenda in Metro's "The Cuban."

Changing titles also goes for Paramount's phone number. Hollywood 2411 after Sept. 1.

Dave Flournoy, continuity writer for KMOX, St. Louis, saw Hollywood and went back home.

Pawnshop camouflage: one calls itself an antique studio and advertises for old gold and silver.

Art La Forrest has opened a training gym in the old Harold Lloyd handball courts at Metropolitan.

Bill McDonnell, dance stager, filling in until WB studio reopens by playing a part in "Flying High" at Metro.

Several days' holdup on Pathe's Eddie Quillan picture. Star's face became a swell affair through poison oak.

Joe Breen, Hays' scout, want to know about those two blankets you need at night. New high record here of 98.

What stage show booker says: "How dare you come in here looking for stage bookings? Let's see your photographs."

Patsy Daly's little boy has learned to walk all over again after being run over while playing garage man under the family car.

Marie Caswell and Henry A. Rohwer ("Happy High Henry"), circus fat man, applied for a marriage license in Los Angeles last week.

Victor McLaglen and George O'Brien get free trips to Spokane for showing themselves at the opening of Fox's new house there Sept. 3.

Benny Barton and Abe Feingold sharing expenses east in a Chevvie trip. Barton wants to return as m.c., having set his young daughter in pictures.

Katherine Albert, fan mag writer now with "Photoplay" in New York, and Dale Eunson, secretary to Ray Long, are to be married Sept. 19 in New York.

When the paddy wagon isn't backed up beside the dance hall at Mr. Wrigley's Catalina island it is carrying a load of stews to the jug from said place.

Bank of America is moving into the floppo Guaranty's offices Nov. 1. California Bank now occupies the quarters of another bust-up; the Bank of Hollywood.

Pola Negri picture at RKO-Pathe, "A Woman Commands," will use American Legion members of soldiers—but to get the job the vets must supply their own guns.

Gerald C. Fielding, foreign film actor, and Barbara E. MacLeod, non-pro, filed notice in Pasadena of intentions to marry. Miss MacLeod is the sis of Janet MacLeod, actress.

Even the L. A. papers are starting to kid California's weather—which is something like treason out here. Captions like "Cooler, Did You Notice? Temperature Reaches Only 94."

Janina Smolinska, Polish film actress, will marry Watlow Walter Grabowski, biz man. Miss Smolinska meanwhile faces possible deportation for overstaying a six months' permit.

Culminating a romance starting when both were with "Greeks Had a Word for It" at the Belasco, Elda Vokel, actress, and William Keighley, stage director, filed notice of intention to marry.

Wynne Gibson still out here, and while on vacation it's now in N. Y. She may go east on a new Par pic.

Jackie Cooper has a cute little canvas-backed chair on the Metro stage marked "Jackie."

Herman J. Mankiewicz has had special cards printed: "You'll have to see Cole," referring to J. Rex Cole, business management, which is collecting to get Mankie's financial affairs into shape.

Marc Lachman just stuck around long enough for William Anthony McGuire's show, "Bad Penny," to open and then scrammed east regardless of his Fox writing contract. Weather got to him.

Hubbard Keavy, Associated Press representative in Los Angeles, had motion pictures taken of the christening for his three-weeks-old baby. A fuse blew out and the lights went off. Priest continued with the ceromony, and after he had finished suggested retakes.

Following assignments made in coast studios last week:

Dula Guy, "Over the Hill," Fox.

Myrna Loy, "Arrowsmith," UA.

Russel Simpson, untitled picture, Col.

Ninette Lafayette, "Bo-hunk," Roach.

C. Graham Baker to write an original, U.

Rolfe Sedan, "Blondes by Proxy," RKO-Pathe.

Jay Hunt, "Are These Our Children?" Radio.

Alma Chester, "The Beloved Bachelor," Par.

Arthur Houseman, "Greeks Had a Word for It," UA.

Hans von Furberg, "Suicide Fleet," RKO-Pathe.

Jimmy Wilcox, Elliott Rothe, "Revolt," Columbia.

Helene Jerome Eddy, Jane Keckley, "Heartbreak," Fox.

Edmund Lowe, Linda Watkins, Claire Maynard, "Cheating," Fox.

Warner Baxter, Alexander Kirkland, Leila Hyams, "Surrender," Fox.

Al Ferguson, Dorothy Hill, Carol Nye, Tim McCoy, western, Trem Carr.

Dorothy Christy, Richard Tucker, Harry Myers, Jamison Thomas, Wilfred Lucas, "Convicted," Supreme.

Claudia Dell, Walter Byron, Rita LaRoy, Marjorie Rambeau, Dorothy Revier, Allan Mowbray, Harold Goodwin, "Left Over Ladies" Tiffany.

Tom Ricketts, Edward Maxwell, Ernest Wood, Ferdinand Munier, Ray Milland, Herbert Brunston, Theodore Lodi, Frank Atkinson, "Ambassador Bill," Fox.

San Diego

By Lon Smith

Myrna Loy in personal at Fox.

City planning Centennial Exposition for 1934-35.

Coronado Tent City running outdoor talking films.

Wrestling at the Coliseum Tuesday nights doing well.

Earle Fox, Billy Bevan and George E. Stone visitors.

Night baseball cleaning up and doing the show houses no good.

Stock at Savoy still pulling 'em in. Nearly five years without a break.

Spreckels reopened with "Dirigible." House leased by John J. Franklin. Roy Reid manager.

"Buddy," beautiful setter owned by Frank Stafford ("Hunter's Game"-vaud), died here recently.

Mary Doran and Joseph Sherman, publicity for M-G-M, quietly married here by Judge C. N. Andrews.

"Heart's Desire," outdoor pageant, playing a week in the city stadium. Written by Jack Millan, city treasurer, and Pauline Perry Austin.

Ann Harding winged down from Hollywood to visit her husband, Harry Bannister, on location off the Coronado Islands. Flew in a seaplane over the point off shore, where Harry was working.

Radio Company had a hard time to sink the old sailing ship "Bohemia" off Coronado Islands. Had to use gunfire and dynamite. Just another sea film thrill. "Indiana," another square-rigger, sent to the bottom the same way.

Cincinnati

By Joe Kolling

Public library employs p.a.

Foster Egner impresarioing.

Ben L. Heidingsfeld back from Europe.

Joe Reichl and wife returned from continent.

All five local radio stations spotting acts at theatres.

Speaks folding fast; former case buyers shrinking to pints.

Local dial twisters heavy for Station X, new police etherizer.

Horace G. Williamson appointed RKO club booker in this territory.

Salutation of natives changing from "How are you?" to "Are you working?"

A valeteria dry cleans and presses a suit and tosses in 10 shoe shines for four bits.

RKO cut prices for children at Palace, Lyric and Capitol to 15c till 6 p.m. from Monday to Friday. Family gate for juves is dime.

Harry Geisman, vet asst. treas. Empress, transferred to Dayton, O., as treas. of Lyric. Both houses operated by Meyer Blackie Lantz.

Chester Park free attractioning "Cleopatra" spec with mob of home talent for fortnight. Coney Island oppositioning with similar event and fireworks.

Arthur Butler presenting "Silver King" at nabes following run of articles in "Times-Star" featuring screen dog as subject of obedience and safety lessons for kiddies.

Emmett Miller, survivor of Al G. Field Minstrels blow-up, rattled back here to the starting point. Enough gags about troupe's brief and perilous existence and refugees left behind in Toledo to material all burnt-cork oprys to come.

George E. Wintz in to visit parents and negotiate with Billy Bryant for theatre engagement in Chicago of latter's show-boat company. Bryant has been showing at city wharf this summer and doing big biz by burlesquing favs of the 10-20-30 days.

New England

Wisdom Box no source of news.

Columnists in race for choicest slang.

Depression seems no halt to vacationing.

Ernest H. Lindley and wife at Edgartown, Mass.

Irene Thirer visits ma and sister at Chilmark, Mass.

Annette Mitchum is a Bridgeport lassie. So's Shirley Grey.

Tunis theatre at Windsor, Conn., changes name to Windsor.

C. G. Richardson new boss of Chase opera house, Patten, Me.

Theatre poster artists so arty half their lettering not discernible.

Lawrence Cockaday may buy a summer place at Provincetown, Mass.

Fred Cuneo and bride, Emily Lord, honeymooning at Milford, Conn.

Louis Dupire, the Brisbane of Montreal, visits kinsfolk in Rhode Island.

New Hampshire fearful of legality of wine brick sales. Other N. E. places say it's O. K.

K.K.K. showing signs of life in Maine where it's been strongly entrenched in the past.

Walt Carroll, former pal of Tommy Worth, summering with folks in Little Rhody.

Local kiddie acts in demand for film theatres in communities where there's no law agin 'em.

Fire destroys equipment of the Star Carnival company stored in a building at Pawtucket, R. I.

Helen Ramon Theriaque, actress, and Chester Caderette, boxer, get marriage license at Springfield, Mass.

Benefit dance nets $154 to help Bolton, Conn., selectman and judge, appeal conviction on charge of selling booze.

Mrs. Mae Seymour Eckert visiting her father, William Seymour, veteran actor, at his summer home in Duxbury, Mass.

Fishing with more than the legal number of lines cost Henry Harmony, Hearst cartoonist, $23 fine. He's at The Weirs, N. H.

Jack Rippits of Torrington, Conn., former actor and boxer, offers himself "for sale" to any woman having a bankroll. Says he's no "gold digger."

Benefit performance given at the Quincy (Mass.) theatre for Billy de Wolfe, old time actor. As Hi Holler in "Way Down East" he had to eat the big red apple in the parlor scene.

Raymond Moore, owner of the Cape (Cod) Playhouse, will make his first venture as a Broadway producer when he presents "Ladies of Creation," new three-act comedy by Gladys Unger.

William McFee, hibernating at Westport, Conn., files divorce suit against Pauline Khondoff McFee, now in New York. Charges desertion since Aug. 3, 1927. They were married Aug. 3, 1920.

Margaret O'Brien of Roxbury, Mass., has asked police to locate her nephew, George H. Fay, film actor, who last April went to New York to seek work. His brother, Charles, died Aug. 14. George was in Hollywood several years.

Fifty-two persons have applied to join the Poor Farm club established at Derby, Vt., by Hiram E. Foster for "refined and cultured people" unable to provide themselves with the comforts and recreations to which they formerly were accustomed.

Richard Henry Warren, who retired 10 years ago with a reputation as a composer and one of the world's foremost organists, plays the organ at services in the First Congregational church, Chatham, Mass., where he now lives. He is in his early 70's.

Warner Oland and spouse at their country home in Southboro, Mass., where "Charlie Chan" is proud of the apple orchard he has raised. He's a New Englander of Swedish extraction. They'll visit Cape Cod and then return to the farm and then back to film making in October.

Reno

Nevada University opens, helping biz in gambling houses.

Governor Balzar drives six-horse team in California fair parade.

Forest fires driving deer into open and wrecking hunting prospects.

Mrs. Lawrence M. Tibbett enjoying bright lights at the Willows and elsewhere.

Tom Mix, here with circus, fought fire at dude ranch where he visited Vanderbilt.

Leo Lomski will meet Jack Dempsey in four-round top spot on Labor Day fight card.

Ken Harlan, once of Hollywood, is reported to have acquired interest in Reno restaurant.

Myrtle Huddleson spends 23 hours in Lake Tahoe swimming across lake from Nevada into California for $700 purse.

Richard Burton, poet, gets divorce and takes new bride, Ruth Guthrie Harding, Paterson, N. J., widow. Burton is 70. He was married 40 years ago in London.

Nealey Vanderbilt makes the front page again when refusing to deny that he may marry Marie Glass Marshall, who got a divorce here last week from Levin Rothrock Marshall of N. Y. Nealey and Marie went to N. Y. on separate trains.

Rochester

By Don Record

First apple vendor seen.

Metropolitan area 400,000.

George B. Snell ill at home.

Rochester Horse Show Sept. 7-12.

Francis Walton wrote "A Woman, 49," just out.

Local vaude performers outing with 30 present.

William F. Murb, head waiter at the Odenbach, died.

Putt Mossman, champ horseshoe flinger, to make film.

Lyceum, legit, opens Sept. 17 with "As You Desire Me" for three-day run.

Valma Clark, now in Paris, has story, "Gold Star Father," in "Liberty."

Earl Woodward, now in vaude skating act, once skated to Montreal and back, 656 miles, in 96 hours.

James P. McCarthy, former "D. & C." reporter, is co-author of "Peacock Alley," story of the old Waldorf Astoria.

Elmer M. Loritz, Jacob Cittleman and Mildred Merinsky incorporate Lother Amusement Corp. Neighb film theatres.

Paul A. Fenyvessy, manager of the Madison theatre, weds Jane Peck, ticket seller at the Strand, another Fenyvessy house.

Toto the clown has gone deluxe. A painting of him in stage outfit hangs in the Memorial Art Gallery here. Kathleen McEnery Cunningham is the artist.

Newark

By C. R. Austin

A. L. Burks broke 100, doing 97.

Dickering with unions keeping Harry Kalmine from needing to diet. Meetings held in New York.

Martin Darcy is new mgr. of Paramount-Newark. Comes from St. Louis. House reopens Sept. 3, with girls ushers replaced by boys.

"Bought" cut strangely by censors. Where Constance's erstwhile lover asks her to go to Paris with him and gets a slap, the words were cut after first performances so that the slap comes without apparent reason—leaving one to imagine that something much worse than the original must have been said.

Denver

20,000,000th Ford visits Denver.

When Denham opens Sept. 12 top 75c.

Jap Morgan back from fishing vacation.

Billie Burke in "The Vinegar Tree" at the Broadway Oct. 25.

Howard E. Tillotson will lead Orpheum orchestra when it opens.

Isobel Floyd, stock actress, and Charles S. Wallace, Kansas City broker, will marry in September.

Perry J. Carter, formerly with Minneapolis "Trib," and Carlos St. Clair, Denver author, added to U of Col writing class staff.

Allan C. Dalzell, Elitch publicity director, and cousin, Robert Dalzell, playing bits with the stock company, left for Hollywood Saturday.

In getting in trim for the winter bowling season B. M. Campbell, booker at RKO-Pathe, beats L. L. Savage, asst. mgr., 190 to 173 average.

Local exchange bowling league opens Sept. 2 with following teams: RKO-Pathe, Warners, Par, Film Delivery, M-G-M, Uni-UA, Publix and Fox.

Salvatore C. Palese, musician, and Garnet Hathaway married here Aug. 26. They will live in Santa Fe, N. M., where he is music director of the Orpheum.

Richard J. Burns, muny band member, must pay $50 monthly temp. alimony. Mrs. Burns says she spent $10,000 of her money on joint expenses since their marriage in 1926. Charges cruelty and non-support.

Out-of-town exhibs seen on the row: Tom Love, Superior, Wyo.; Mr. and Mrs. Geo. Luce, Minatore, Neb.; E. J. Schulte, Caspier, Wyo.; J. M. Wilhelm, Big Springs, Neb.; J. S. Ward, Douglas, Wyo.; Chas. Hill, Colorado Springs; C. W. Kelly, Greeley, Colo.; J. F. Lunch, Laramie, Wyo.; Wm. H. Savre, Delmar, Neb., and L. L. Moreland, Simla, Colo.

Denver

Ian Keith visiting here.

Milt Franklyn off to N. Y.

Park M. French spent his vacation here.

Mike Smith, Army booker of St. Louis, in town.

Gordon Youngman of the RKO legal department, visited.

Clayton Bray, formerly Publix booker, now district booker for Universal.

Margaret Perry Fraueauff, daughter of Antoinette Perry, spending her vacation here.

A $500,000 bond issue for the new RKO 2,650-seat Orpheum has been placed on the market.

Howard Tillotson, leader, and Leo Childers, member old Orpheum orchestra, on motor trip to N. Y.

Bill Cook, former FN salesman in Chicago, and who has been ill, has recovered and is selling for Warners.

Marion Burns, coast leading woman, and Roland Drew, film player, have been secured for the Denham stock this winter.

Traffic officers warned by chief they must have exact speed of cars if they expect convictions on speeding charges. Must pace 'em.

Lillian St. Leon, owner, and George Royer, trainer, were fined $50 and $25 for cruelty to a dog in their act at the Denver theatre. Then the judge suspended the fines.

Dallas

By Rudy Donat

East Grand, suburban, closed.

Airport promoting Dempsey fight.

P. A.'s delight, give-away cars.

Old Mill trying sport shorts, too.

Dance teachers trekking back.

Leroy Bickel back from Mex border.

N. H. Wertheimer, et frau, vacationing.

Thermom back to 100 plus, and good beer hard to get.

Charles Hefley, indie, making go of ace lemon, Bison, nabe.

C. W. A. McCormack back from his prize trip to New York.

Eddie Carewe's still battling the city dads for his garbage plant.

Adams Colhoun, star announcer in this section, back on WFAA.

Oak Lawn, another nabe, operated by town's lone femme exhib.

Johnnie Stanfill trying a program for Melba. Gag's been extinct on Elm street several years.

James Hayden scheduled to return within next week to set Showhouse, legit, for Oct. opening.

Paul Short rated considerable space with paper over spicy lobby gags on "Night Nurse." Rags faked mock trial in P-P headquarters.

Seattle

By Dave Trepp

Richard Odlin here after round world trip.

Ellen McGrath, "Argus" drama writer, back.

Fifty-cent top at wrestling failed to click. Price now scaled 50c to $1.50.

Commodore cabaret in Vancouver, B. C., handling 1,500 couples, open three nights weekly.

College night at Rose room means no couvert charge, so it's big. Thos. Stamos since 1920 head waiter at the Rose room.

Red Wall, cowpuncher, and mates arrested at Everett charged with cruelty, due to horn of a steer breaking in roping contest at rodeo. Shades of the range!

Joe Danz made bid for fleet week special trade by showing "Bachelor Apartment" and "It's a Wise Child." Lights saying, "Bold, risque, daring; for adults only." It drew.

Yogi Alpha uses full two-column two-color ad in "Times" with coupon for giving astrological forecast. He's on local radio stations. The dollars to be with each "order" for a reading are to be sent care of the "Times," staid conservative local daily.

Washington

By John Daly

Shuberts' first show at Belasco on Sept. 27, "Once in a Lifetime."

Leon Brusiloff, noted musician, winds up with the Fox Sept. 4.

Bart Campbell promoting aviation travel between Washington and New York.

Don Reed doing picture reviews for "The Post" in the absence of Nelson B. Bell, the Old Master.

Fire almost destroyed John Noonan's Little Theatre on 9th street, due to explosion in film room. Nobody hurt.

Mabelle Jennings not a guest for the "Herald" any more. Now a full member of the staff with title of dramatic editor.

Andrew R. Kelley, drama critic of the "Times," exhibits a new plaster plaque of himself made by the sculptor, Joseph Anthony Atchison.

Biggest sufferer from President Hoover's curtailment of the duck hunting season is William McKinley Mooney, postmaster of Washington, who sends canvasback ducks to the White House each Thanksgiving.

ACH HERR MULLER HE BOOMS PLENTY

By JACK PULASKI

Apparently activated by the success of Max Schmeling over here, one Hans Muller, also from Germany, has been trying to crash into ring notice. In the smaller clubs he was rated a mugg of hickory, and so they put him on at the Garden last Thursday. There Solly Krieger, an east side middleweight, greatly pained Herr Muller, whose vaunted iron jaw could not withstand the onslaught.

Hans is known to be a very thick person. He won't learn anything or is too stubborn to take instruction. His manager has all but given up trying to show him some pointers about boxing. He throws punches which can only land by luck—from any angle and starting from the knees.

Clipped on the chin in the first round, Muller went down with a surprised look on his map. He had never been upset over here before. Krieger easily evaded his wild swings, and in the third round it looked like Hans was going to the cleaner's. He was tilted five times, twice for no count. The boys thought Solly was too tired to do much more damage, but in the seventh Hans dropped two more times. To complete the record the German went boom boom in the eight and looked nearly finished.

Nine knockdowns in eight rounds. Okay for the fans. Some knew that Muller recuperates quickly, and so did Lou Magnolia, the referee, which explains why he did not halt the affair. Lou earned his stipend prying the men apart, for Hans would hold on tight after each descent.

It was one of the best new talent shows at $1.50 the Garden has presented this summer, and attendance was the best so far. Garden got a break when the Queensboro, which had Charley Retzlaff, the new heavyweight sensation, as its draw, postponed the show until tonight (1). It was the second time the show had been called off by the weather.

Another heavyweight card dated for last week, with Campolo and Schaaf the attraction, was also postponed at Ebbets Field. It did not rain, but the promoters took no chances. Indications are that the gate was not so good. That bout was slated for last night (31).

It was announced that the Tony Canzoneri-Kid Berg match for the lightweight championship to be held at the Polo Grounds Sept 10 would have a top of $5.74. That indicates the downward tendency in admission prices for fights. Attendance at the recent McLarnin-Petrolle match in the open was considerably under expectations. Main reason was the higher prices charged.

Just Sunday Evening During a Crime Wave

Rev. Dimitri Propheta, 45, 673 East 183d street, pastor of the Church of Resurrection (Greek), James Lewis, 28, 400 East 14th street; and Daniel Hubbard, 31, 244 21st street, Belle Rose, L. I., received suspended sentences in West Side Court from Magistrate Erwin on the charge of conducting a show without permit.

Father Propheta gave a benefit performance at the Bijur theatre several Sunday nights ago. Tickets were sold at $5 to $15. The proceeds were to be used in reconstructing a building for the clergyman whose church was destroyed by fire recently.

Lewis and Hubbard handled the promotion. The show had been gathered and everything set. Charlie Kane, detective, attached to the district atorney's office, appeared on the scene and informed those in charge that the show could not go on.

An attorney for the priest appeared and asked Kane if he had an injunction. Kane had none. Kane told Father Propheta that a permit from the Bureau of Licenses was necessary.

Crowds milled outside. Finally the show began and the trio were served with summonses.

Not Much to Guess on In Reno, Since Divorce Is No Gamble There

Reno, Aug. 31.

Here to find out what makes divorce seekers get that way and to nick them for a few berries by telling 'em how to be happy though married, Laura Fantin, numerologist, has set up shop in Reno. She's hoping to make her visit a financial success.

Laura has been telling secrets and near secrets over the radio for quite some time. Claims to have received, but not answered a million letters last year. That's a lot of mail, even out here.

"The Girl with the Golden Voice" is the ballyhoo slogan the Columbia radio tagged on Laura who's a sort of big shot in her home town of Omaha.

Ball Player's Luck

Milton Liberman, 40, real estate broker, of 239 West 103rd street, who retained a check of $175 given to him by Bill Terry, first baseman of the Giants in part payment for rental of an apartment and who, it is charged gave a "rubber" one for the same amount to the owner of the building, will explain to the Grand Jury just how come.

He was arraigned before Magistrate Erwin in West Side Court and held in bail for the Grand Jury.

NEW YORK THEATRES

FRED & ADELE ASTAIRE HELEN BRODERICK FRANK MORGAN TILLY LOSCH in The BAND WAGON
THE PERFECT REVUE
New Amsterdam, W. 42 St. Evs. 8.30. Mts. Wed., Sat.
COOLED BY ICED AIR

COOL "GUILTY HANDS" with LIONEL BARRYMORE
Stage: Lottie Mayer, Underwater Mermaid Marvel; Fritz & Jean Hubert; Wm. Tilden's "Volley and Smash"; Bunchuk and Capitolians.
CAPITOL B'WAY & 51st St.
Beg. Fri., JOAN CRAWFORD, 'This Modern Age'

ROXY The World's Theatre 50th St. & 7th Ave
3RD WEEK
"BAD GIRL"
With JAMES DUNN and SALLY EILERS
On the Stage: "On With the Dance"
—impressions of Samson and Delilah

Football to Films

Hollywood, Aug. 31.

Another ex-pigskin toter goes pictures.

Dale Van Sycle, on the Florida University team, has attached himself to Paramount to play in "Touchdown."

RKO
MAYFAIR Bway & 47th Always Cont. Show Cool
INA CLAIRE
Will Delight and Thrill You in
"REBOUND"
with Robert Ames
Myrna Loy—Hedda Hopper

PALACE 47th St. & B'way Mats Daily 2.30.
7th and LAST WEEK!
LOU HOLTZ | KATE SMITH | WILLIAM GAXTON
LYDA ROBERTI
LEW POLLACK & CO.

58th ST. bet. Lexington & 3d Ave. 11 a. m. to 11 p. m.
Wednesday to Friday, Sept. 2-4
"RUNAROUND"
MARY BRIAN GEOFFREY KERR
HOOT GIBSON in "HARD HOMBRE"

86th ST. Cor. Lexington Ave.
Wednesday to Friday, Sept. 2-4
"RUNAROUND"
MARY BRIAN GEOFFREY KERR
JACK BENNY, Others

DEMPSEY'S COMEBACK HANGS ON RENO BOUT

Seattle, Aug. 31.

Jack Dempsey, ballyhooed as the "champion of champions," made his fourth northwest appearance here last Wednesday night (26) in a comeback campaign, taking three local palookas. His fists were encased in 16-ounce gloves but still he showed enough TNT in the old sock to drop two of the tyros, Benny Lenhart, and Red Tingley.

Bob Frazier, local colored lad, made the best showing, going about even for one round. Jack boxed two rounds with Lenhart and one each with the others. His only snappy punch was a left to the chin that dropped Tingley like a log. Mostly he mauled at close range, showing oke footwork and weaving. Jack looked fit, weighing in at 198 pounds.

No doubt of his popularity, with most folks thinking he can clean up all the heavies of today, but what he showed in Seattle workout wasn't anything to warrant such prediction.

Former champ is pointing toward a big battle in Reno, against a fairly good man, from reports. He hauled in $35,000 from Druxman and Waterman, local promoters, for four exhibishes in northwest, in Portland, where he played to 18,000 people and a gate of $27,000; in Seattle, where 9,000 paid $18,000 to see the big bronze playboy; and in Vancouver, B. C., and in Spokane, Wash. He has extra dates in Wenatchee and Yakima.

FROM 7 TO 70

In Dollars on Check Given for Drinks in Speak

Charged with raising a check, Joseph Kochis, 31, porter, 143 West 72nd street, an alleged speak assert the cops, was freed in West Side Court by magistrate Francis J. Erwin. Kochis was arrested on the charge of grand larceny by detective Bert Maskiell of the West 47th St. station.

Dr. Joseph Hennessy, dentist, of 597 5th avenue, and residing at Roslyn, L. I., complained to Detective Frank McFarland he had bought a few drinks at the 72d street address. He was given a check for $7. He gave a bank check in return.

The check was drawn on the Empire Trust Co., 5th avenue and 48th street. Dr. Hennessy had heard of how questionable places "kite" checks. He sent his secretary to the bank to await the production of his check, averred Maskiell.

Presently Kochis arrived and presented the check for cash. Instead of $7 the check had been raised to $70. Dr. Hennessy was notified and he summoned the sleuths. Kochis was then arrested.

In West Side Court Dr. Hennessy declared he did not want to prosecute Kochis as he was not the one to whom he gave the check. Kochis was freed but the Magistrate ordered the sleuths to arrest the owner.

Nothing Fixed Here

Seattle, Aug. 31.

Mervin Berachman, wrestler and bear trainer, is in local hospital, with his right arm badly chewed up by "rassling" bear.

At an exhibition here the bear used its teeth to break a strangle hold.

Berachman says he is through wrestling bears and has given bruin to the local zoo at Woodland park.

B'way to Utica for Bride

"Bud" Hutton, who covers the Times Square district and West Side Court for the "World-Telegram," is to become a benedict in September.

Bride is described as a beauty contest winner from Utica, N. Y.

"Bud" met her while covering a story for the Binghamton "Press," of which "Bud's" father, Thomas R. Hutton, is managing editor.

Chief Shunatona and his American Indian band, formerly the U. S. Indian Reservation band, engaged for the week of Sept. 14 for a fair at Auburn, New York.

HOLLYWOOD SHORTS

By Claude Binyon

Hollywood, Jan. 16.

Dear Ma:

It sure felt good me hearing from you again, but I don't see why you and pa got sore on account of Gus being an Armenian and me going with him. Armenians are as good as anybody only Gus was a no good just like there are no goods any place. Look at pa.

It ain't so cold here, a little rain now and then, so I think I'll hang around until it quits snowing in Chicago. Besides I just met a boy in my rooming house, an American boy who is some kind of flier in a big studio casting office and he thinks he can get me in there. I ain't interested in the acting end, but I suppose the casting office is just like working in any other office. No wild parties or nothing.

This boys name is Otto, ma, a kind of funny name at first, but call him Ot for short. He has a pretty big Adam apple but otherwise okay, being a trifle thin and wears glasses. He acts afraid of girls which is a relief. I thought he never would talk to me.

Ot wants to be a director and is working hard. He has a Ford and never parks it when we go riding. His mother sends him fruit cake.

How is pa and the kids? Well, don't take no retakes, which is a Hollywood expression and you wouldn't understand.

Love,

Elsie.

Xmas in Jan

Hollywood, Jan. 19.

Dear Ma:

Thanks for the Christmas package but this is a fine time to get it. It's a pity when a girl has to quit going with Armenians to get her Christmas presents. The slip is wonderful, ma, perfectly gorgeous, thank you so much. Of course I don't need no slip here, ma, and I was wondering if I sent it back maybe you could trade it in for a pair of shorts with a brassier, white satin looking best. Thank pa for the $5 gold piece in the walnut. It sure was a surprise and tell him I cracked the walnut without ever guessing what would be in it. Of course I really knew all the time, ma, he's been doing that for five years, but make the old geezer feel good. Thank the kids for the handkerchiefs.

I'm glad you liked the stuff I sent you. Of course it wasn't much and you have a terrible time finding bloomers in Hollywood. They looked like a tent when the salesgirl held them up, but she said they don't look so big when you are in them. Did pa really like his tie, it's called a studio model and all the actors wear them. I'm glad the kids liked their handkerchiefs.

Gee, ma, I get homesick writing like this, but then I think of that lefthanded breeze from the Chicago stockyards and I go out and smell a rose.

I guess you and pa are right about Ot being a sensible boy and my type, only he gets kind of monotonous just driving around or talking about his future. I got an application in at his studio and should hear any day now. I saw Mr. Bentle, the supervisor, and he paid me $10 for gingerale he had ordered up in my apartment at the Villa Carlotta a long time ago. He's a bum at heart, ma.

Well, Ot is knocking at my door to go riding. I haven't busted a strap since I started going with him.

Love,

Elsie.

Helpless Sap

Hollywood, Jan. 22.

Dear Ma:

Well, ma, if you and pa pick all my boy friends for me I'll be a ruined lady. This boy Ot is a panic, and if he wasn't such a sap I'd of knocked him down. We was out riding, ma, and I happened to lean over him and he quick grabbed me and tried things. His glasses fell off and he couldn't see nothing so he tried to feel his way around. Was I surprised!

I bawled him out plenty and he took me home without saying a word. When we got home he tried to square himself. I told him he had better help me get a job in a hurry or his break would hang over his head for life. He almost cried, but I'm broke and getting no help from home so I got to get set in a hurry. He promised he'd do his best and ast me to forgive him. If he had a better job maybe I would but no flier is going to get free with me.

Well, I hope you and pa are satisfied. Call pa in from the bedroom, where he's watching the lady next door take a bath, and tell him about the nice, sensible boy named Ot.

Love,

Elsie.

Else at Work

Hollywood, Jan. 24.

Dear Ma:

It worked, I'm working! I hung around the casting office and made Ot introduce me to a director who's interested in him, and now the director is interested in me. Ma, I'm really acting. None of that extra stuff, but a real actress. I got $25 just for one day and I'm going to get another day in a couple of weeks.

The director put me in "Body For Sale" only Ot told me they was going to have a new title because the silly Haines office or something says some people might think that was suggestish. I played a bad girl, and the director used me in my own clothes with only a little extra makeup. I really say things in the picture, just like I talk natural. You have to be a real actress to be a perfect kind of type, ma.

I worked in one scene with Constance Conrad, the star, and she was so loaded with makeup her back was bent. It's a wonder they don't pension off some of these here stars and let some new blood in.

Its swell to be an actress, ma. How is pa, the stew. I feel great.

Love,

Elsie.

Hollywood, Jan. 31.

Dear Ma:

I got swell news. Ot said I turned out swell in the picture. He said I was a swell actress.

They called off that other streetwalker picture, but they're going to make another one pretty soon.

How is everybody? Love,

Elsie.

Bad Season

Hollywood, Feb. 3.

Dear Ma:

Things are pretty bad for street walkers right now, but I hear Pathe is going to use a lot of us in a New Orleans picture. We are also going to get some work in some Reno pictures only we will be society ladies.

I wish I was a gunman's moll, which is the name of another girl friend. They sure are busy.

Ot wants to marry me, but I keep promising. What an ape he turned out to be.

Love,

Elsie.

Theatre Time Raid

Just as theatres were dismissing their matinee crowds, detectives of the Third Division, Inspector Tom ("Red") Walsh, raided an alleged poolroom on the second floor of 110 West 49th St., and arrested two men charged with being the operators.

Homeward - bound theatregoers watched the plainclothesmen make the raid. More than a score of well-dressed men were in the establishment and tried to leave by windows.

They were made to identify themselves. Their names were recorded in Inspector Walsh's book and they were permitted to go.

George Aarons, bondsman, bailed the two defendants out. In West Side Court Magistrate Francis J. Erwin discharged them because of lack of evidence.

Gillanti Wanted by Cops

Albany, N. Y., Aug. 31.

Police seeking Joseph Gillanti, former partner of The Pig's Ear, Rensselaer night club, on two charges.

A New York jeweler has sworn to one warrant charging that Gillanti bought considerable merchandise on a contract basis and neglected to make payments. A former hostess at the club accuses him of assault, third degree.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

"Lean Harvest" goes into rehearsal today (Tues.). Opens at the Forrest in October.

Juice grape season opens tomorrow (2), when Penn. R. R. diverts its South Kearny yards to delivery of product, as in other years, with the first shipment from Calif. Last year 11,850 carloads were handled and an increase expected this year. Sold mostly to foreigners who understand wine-making process.

Bayard Veiller will revise Sada Cowan's "Defiance" for Arch Selwyn. Tested in Mt. Kisco during the apple season, the play shows need of strengthening.

Edgar Selwyn will not make any productions this season, remaining in Hollywood. Will turn over his two contemplated plays, "The Lady Is Tired" and "Prejudice," to his brother.

U. S. Radio and Television Co. has applied for a listing on the N. Y. Stock Exchange.

James W. Elliott is again in good standing with the Dramatists' Guild, having paid the disputed royalties on "Brass Ankles."

"Lucky Old Bill," musical by Bruce Bairnsfather, went into rehearsal at the Liberty yesterday (31). Will open in Montreal and tour Canada before coming here.

Theatre Guild adopts a new production scheme whereby a committee will supervise each play instead of the entire board.

Gilbert Miller postponed the Molnar production, "The Green Fairy," for three weeks.

Harry Ostrander, lecturer, accidentally set fire to several reels of film in his Yonkers apt. Thursday (27). Not only lost negatives and curios he values at $30,000, but is held in $1,000 bail on charge of carelessness. Working over the film in preparation for a lecture tour.

Ministerial complaints against the Mae West play in Atlantic City ignored by police, who find "nothing that cannot be seen any hour of the day in Harlem." Refused to raid.

According to appraisal filed in Phila., estate of Fred G. Nixon-Nirdlinger amounts to $730,329. His widow will receive one-third under the will, filed last April.

Wired Music, organized to supply hotels and restaurants with musical programs transmitted by wire, applied to the Public Service Commission of N. Y. for an order compeling the N. Y. Telephone Co. to supply wire service, similar to that given the radio stations. Phone people claimed they had no facilities for handling this extra service. Case was taken under advisement. Friday the commission ordered telephone co. to give the desired service as "the company recognizes leased wire service as part of the regular business."

Vivian E. Cornelius, husband of the former Jessica Brown-Northesk, formerly on stage, has been ordered by the New Jersey courts to administer $325,000 heritage of a cousin whose whereabouts are unknown. Cornelius, who now lives in London, inherited from his mother her share of the esate of Emery Cornelius, of Flemington. Her sister Florence willed her share to a love child born in Washington and turned over to a nurse for adoption. No trace of the child can be found, but the court has ordered the estate to be kept intact pending the establishment of identity or proof of death.

Ada May back from a two-year stay in London.

Margaret Rawlings, Wilfred Walter, Alaistar Sim, Catherine Lacey and Peter Bax in from London for the production of "The Venetians," London musical in which they appeared. Bax will stage the show.

20,000 cast-iron radiators, said to be the largest order for any single building, contracted for Radio City.

Garden Bar, on 8th avenue, reputed to be owned by Mike McTigue, former light-heavyweight champ, raided. While the search was on an auto drove up in which the agents are said to have found 50 bottles of liquor, so the driver went along with the barkeep and waiter.

Lester Montgomery, formerly burlesque manager, sued by his wife for divorce, charging improper conduct with an actress known to her only as "Dot." She last heard of Montgomery about a year ago. Marie Muller, actress, testified that in July, 1930, Montgomery told her that he was going west to remain.

Maj. White changes title of "The Broadcaster" to "Tell a Vision."

Unknown man, believed to be a German acrobat, found wandering in the Bronx and taken to Bellevue. Answers to the name of Fritz and turns somersaults when asked his occupation. Has a scar on his forehead, 4 ft. 3, brown hair and blue eyes.

"Here Goes the Bride" title selected by Peter Arno for his musical production.

William Morris and Max Steuer gave an entertainment at Loon Lake house, Adirondacks, Saturday (29) for benefit of Saranac fund.

About a year ago Geo. Eislinger, bank teller, made an unsuccessful effort to draw $3,500 from Rudy Vallee's account in the Bank of America. Sentence was suspended, but investigations continued which led last week to the arrest of 13 men, accused of having obtained more than $1,000,000 by means of various forgeries. Indictments will be sought against 20 others.

Lil Dagover arrived in New York, en route to Hollywood where, she announces, she will express to American audiences "the true type of sophisticated continental woman." Natacha Rambova also on the "France," but no announcement. Now runs a dress shop in New York.

Scandal over running machinery in brewery recently pinched, known as "the Broadway Gang's." Squelched when dry administrator explained plant was running to refrigerate fur storage place next door.

Plenty of showgirls as hostesses at party given by Nocky Johnson to former Mayor Bacharach, of A. C. at the Ritz Carlton.

W. J. Moore and his stepson, Charles C. Moore, of American Bond and Mortgage Co., pleaded not guilty to mail fraud charges and were held in $5,000 each, in Boston.

Sam Wagner, manager of the Gibbs Sisters, Siamese twins, won an action to compel David Rose, manager of the Cuban Siamese Twins from advertising them as such. Rose explained he merely called them a reproduction, but he won't even call them that in future. Both at Coney Island.

Nilla Cram Cook, daughter of the American playwright and poet, becomes a disciple of Gandhi; the first American to be admitted to his inner circle.

Irving Lande and William Stevens have purchased from Elliot Lester his "Two Seconds."

Victoria hotel, Times Square sector, cleaned of furniture Tuesday (25) by deputy sheriffs. Replevined by securities co. on chattel mortgage when payments lapsed. New furniture obtained, meanwhile lobby lizards camped in camp chairs. Matter settled Wednesday and stuff re'urned.

Mrs. Sadie Walsh, vaudeville singer, dropped her suit against her husband, George A. Walsh, pianist, naming the late Myrna Darby as co-respondent, but she has now instituted another, naming Peggy Heggie. She also has a suit for alienation against Peggy filed in 1928. She charges that Peggy won George from her in that year, while he was playing at Palm Beach and that Peggy, who has money, stated that she would pay the entire sum to keep him. At one time he professed penitence, but Mrs. Walsh charges that Peggy virtually held him in spite of her wifely pleas.

Heroine of "Salt Water Taffy," who really is Annie Laurie Jacques, rehearsed with Brock Pemberton's show, but dropped out when her agent told her to scram and wait for a bigger part.

Administrator of the estate of Frank Fuller, showman, is nervous about the 13 snakes which form part of the assets. Doesn't like snakes and cannot find anyone who does, but cannot destroy property of the estate. Hoping that some one of the six women claiming to be Fuller's widow can establish claim and get the snakes, among other things.

John Drew Colt, 17-year-old son of Ethel Barrymore, withdraws from cast of "The Man on Stilts." Says that part was not his type and that he will keep on trying.

Now it's "Miss Italy of 1931." Picking to be done at Webster Hall Sat. 5. Winner will be given a contract for appearance in an Italian pic to be made by Aurora Film Corp.

Myriam Stafford, American actress, killed in an airplane crash in Buenos Aires, 25.

Workers from 101 Ranch crash are odd jobbing in Washington for getaway money.

Max Gordon has changed "Passionate Pilgrim" to "The Cat and the Fiddle."

Clara Rufalo, who plays mother parts in the Jewish Art Theatre, suing Mrs. Bessie Snyder for slander and assault, asking $50,000. Mrs. Snyder makes snappy retort by asking like sum for alienation of affections.

Supreme Court sustains Edison Co. in suit brought by Earl Carroll to compel a supply of direct current to his theatre. Public policy placed ahead of Carroll's lighting effects.

Copying picture theatres, the New Yorker will provide free parking for patrons, commencing with the run of "Fast and Furious."

Arthur Hammerstein abandoning his production plans for this season due to nervous condition, in part caused by his reverses last season.

Clark and McCullough will go into Peter Arno's "Here Goes the Bride." Rehearsals, suspended, resumed yesterday.

Vincent Ruggiero charged with operating the Mona Lisa Club, 36 W. 56th St., without a license. Pleaded he was merely the doorman. Hearing postponed to Sept. 8, pending return of his employer.

Mickey Walker in trouble again. Marion Parker, dancer, has entered suit for $30,000 against him for permanent injury to one of her lungs, caused, she states, by a punch administered by Mickey. She is also suing Jack Kearns for a like sum, asserting he started the row Mickey finished. Walker has not entered a reply to the complaint and a sheriff's jury will be drawn to assess damages. Kearns has entered a reply. His case will go to trial.

According to Miss Parker's story, she attended a party at Mickey's home in Red Bank, N. J.; the same place, according to Mrs. Sally M. Winn, her husband got gay with Laverta McCormick. They all went to a roadhouse. After the party Kearns proposed to Miss Parker that they conduct an "oriental rite." When he supplied the details, Miss Parker says she started to leave. Kearns threw her to the floor and tossed her girl friend on top of her. She staggered to her feet and Jack hit her again, according to her account. Then Mickey, awakened by the row, came on the scene and sunk his right into her solar plexus, knocking her out for an hour. In the hospital, where she was taken for treatment, she says an X-ray revealed a permanent injury to her lung, which requires constant medical treatment.

It develops that papers were served on Mickey and Jack at Ebbets Field, the same night that the first Mrs. Walker attached the gate for Mickey's share for the support of her children, while Mrs. Kearns put a plaster on Jack's share for back alimony. Mickey got a draw that night.

Attys for estate of Hasashi Fujimura have withdrawn their offer of a reward for the solution of his death, convinced that the offer will contribute nothing to the solution of the case. Fujimura disappeared from the "Belgenland" on her last week-end cruise. He was accompanied by his little daughter and Mary Reissner, former show girl, who explained she was along as governess to the child. This was denied by the wife. Mrs. Reissner subsequently admitted that she had been the recipient of the Jap's bounty for some time. Various and conflicting stories were told.

Mrs. Reissner declared Fujimura was in mortal terror of someone he had seen on the boat and described as an enemy. Others told of passionate reproaches showered on the girl by the Jap, who objected to her accepting the attentions of men of her own race. There was another story of a big crap game in which the Jap lost heavily.

The disappearance was not disclosed until the passengers had landed, when emigration officials, checking off the list, failed to find him. No one could tell definitely of any fight, and no one saw any disposal of the body, while a careful search of the cabins occupied by Fujimura and Mrs. Reissner yielded no clews.

The progress of the case developed the fact that at various times Fujimura had lavished vast sums on various women; mostly in the show girl class. Suggestion that suicide, due to poverty, might have been the answer, was met by the statement that he had more than $4,000,000.

Police incline to the theory that blackmailers did the murder.

Coast

Donald Gallaher, director, Radio Pictures director, is suing Josephine Gallaher for divorce on charge of desertion. Complaint asserts Mrs. Gallaher picked fights with her husband the week after they were married, finally packing and departing for Texas.

Mrs. Sarah Jane Hartigan Stonehouse, divorced wife of the late Al G. Barnes (Stonehouse), was appointed guardian of their three children. Barnes' widow, Mrs. Margaret Goldsborough Stonehouse, has already applied for letters of administration to the estate, of an estimated value of only $5,000. Subsequently, Mrs. Hartigan Stonehouse laid claim to the estate on behalf of the children.

Val Pender's marriage to Adelaide H. Pender, film actress, was annulled here last week when Pender introduced testimony that his wife told him two weeks after their marriage she had wed Lester Smith in 1923 and separated from him the same day, neglecting to sue for divorce.

Esther and Doris Goodman are suing Theodore Kosloff, dancing instructor, for $2,053 worth of dancing lessons. They assert he hired them as secretaries and was to pay them partly in money and partly in instruction. Kosloff denies all charges and asserts that Doris owes him $350.

Herman Brix, athlete, last week received a broken left shoulder during filming of "Touchdown."

Lola Perdue von Eicks, radio singer, was fatally shot by her husband, Waldemar von Eicks, who then ended his own life, orphaning a 15-months-old baby.

Ralph M. Like, on behalf of United Producers, Inc., started action against Grant Withers, and appealed in Los Angeles courts last week for an injunction to prevent Withers from working for Tiffany. Like charges Withers contracted last May to make six pictures for his firm. Withers must appear in court Sept. 1 on this action, and is also facing a suit for divorce filed by his wife, Loretta Young, and another suit still pending as the result of an automobile crash.

Felix Young, ex-manager of Noah Beery, convicted of the theft of $1,500 from Beery last year, was rejailed here on charge of violating probation. It is asserted Young has failed to make any payments or excuses since last November.

San Francisco courts last week dismissed the murder charge against Irving Kennedy, radio singer. Kennedy was charged with shooting and killing his fiancee, Mrs. Pauline Hopkins, after a party in his apartment. The shooting was proved accidental.

Willy Pogany, artist, is being sued for $3,303 back rent in L. A. Superior Courts by A. Phillips, on a New York judgment. Phillips said he had been assigned the claim by Mrs. Gertrude MacCorkle.

Edward Shardell, musician, is being sought by his friends as missing from his home in Los Angeles since Aug. 14, leaving all his possessions. He was reported extremely nervous and worried over business affairs.

Jocelyn Lee, actress, surrendered last week to L. A. courts to face charges of disturbing the peace of Ivan St. Johns, writer, on May 24. She was released on $100 bail, pleading not guilty.

George W. Hassel, 18, was arrested on charge of child stealing because he eloped with 14-year-old Laura Beaudry, daughter of Oswald Beaudry, studio prop man. Hassel came to Los Angeles looking for his wife, from whom he parted in Salt Lake City 10 weeks after their marriage in April at San Francisco because of poverty. Beaudry swore out a warrant for his arrest last April.

In partnership, Robert Bow, father of Clara, will open a cafe in Las Vegas.

Alexander Pantages bid $25,000 for a San Diego apartment house on which a note signed by Pantages, Mills, Shreve Co., in favor of the Pantages Theatre Co., had been foreclosed.

Estimated damage of $10,000 was caused to the Hollywood home of Clarence Badger, film director, by a freak fire which burned slowly through the lower floors and basement, destroying the foundation. Badger and his family were away.

Al S. Kellar, financial advisor; Fred L. Deliden, publisher, and Robert Kalter, doctor, surrendered to Hollywood police last week on charges of having formed a "check forgery ring," by which they expected to loot bank accounts of Hollywood film and business people.

Mrs. Edna V. Baker was granted a divorce from Fred S. Baker, bond firm executive, after accusing him of having become infatuated with Frances White, musical comedy star.

Barbara Ann Blue, five-year-old daughter of Monte Blue, film actor, operated upon last week in Hollywood for appendicitis.

Los Angeles courts last week released the property restraining order obtained by Estelle Taylor to prevent her husband, Jack Dempsey, from disposing of his interest in a $200,000 trust estate and in the Barbara Corporation, which owns Dempsey's hotel in L. A. Neither principal was present at the hearing, Dempsey being on an exhibition tour in Oregon and Miss Taylor on a vaude tour.

Edith Ransom, actress, last week filed suit in Seattle for $500,000 against the Matson Navigation Co., the Dollar Steamship Lines, its Seattle agent, L. J. Lancaster, and Margaret Hamilton, Seattle representative for the Travelers' Aid Society. Complaint charges false imprisonment aboard the Matson liner, "Malolo," and the Dollar liner, "President Taft," accuses agents of the Dollar lines of striking her and giving her opiates against her will, and asserts that after she landed in Seattle last fall Lancaster and Miss Hamilton caused her detention in the city jail and city hospital.

Severely injured in an auto accident in Culver City, it is feared that Paul Page, film juvenile, will be incapacitated from further picture work. Several bones were broken and he sustained severe lacerations.

Snitz Edwards, 70, film actor, is seriously ill in Beverly Hills with a series of complications. After being near death last week he passed the crisis and is now believed to be out of danger.

Evelyn Knapp, screen actress, is learning to use her legs again after being confined to bed for two months as result of injuries received in a fall from a cliff while hiking.

Mid-West

Five gunmen got into the Rainbow Gardens, Cleveland, after closing time and got $1,629 from the three proprietors, Ralph Lightman, Edward Sindelar and Fred Kohler.

St. Louis municipal outdoor opera closed its 13th season last week for 83 performances, and gross of $460,488. While named opera, the civic enterprise means musical comedy, such as "Rio Rita," "Irene," "Three Little Girls," "Three Musketeers," etc.

John R. Evans, staff cartoonist with the Peoria (Ill.) "Star," missing for over two weeks.

Mansfield, O. "News" bombed last week. Damage was slight.

Elias Kasper, N. Y. picture man, who applied for an operators license in Chicago last week, was nabbed by the coppers on charges of having embezzled $3,000 from the Tivoli, Brooklyn, when he was manager there.

Haled into a Chicago court for alimony, Jack Kearns offers the double excuse that he has neither income nor ex-wife. Mrs. Kearns, who was a show girl known as Legana Angell, says that she went through some sort of ceremony in Atlantic City in 1921, when Jack took her down to the courthouse and introduced her to the license clerk, who performed the rite. Jack counters with the statement that the only contract he ever entered into with her was one to pay her $500 a month until she remarried. He stopped paying in 1924.

"Snyder," elephant with the Sells-Floto circus was shot to death when he went beserk at Peru, Ind. last week.

Louise Minuth, dancer, won a Chicago newspaper contest, as the personality double of Mary Pickford.

James Lawrence Houghteling has resigned as v. p. of the Chicago "Daily News." Lynn E. Aldrich replaced.

Joe Coffey will serve as promoter of the Jim Londos-Jim McMillen wrestling match at Soldiers Field, Chicago, on Labor Day night.

Going Places

By Cecelia Ager

He's a Dreamer

When an audience of 3,000 persons arises as one man for intermission, it's very hard for celebrities to look at one another. They can't possibly achieve the proper vistas for mutual staring and willingness to be stared at; there simply isn't enough room. Spacious as the lobby and foyer of the new Earl Carroll theatre are, they were helpless to accommodate the hordes of celebs who thought it only proper that the others of their ilk be given the opportunity to see that they too were able to get tickets for Mr. Carroll's theatre and "Vanities" combined opening night. The auditorium of the theatre itself is so large that they knew their important faces were lost in space.

Turning on the program lights attached to the back of every pink and rose velour covered seat did no good. Those program lights were just what their signs said they were; the rays reflect downward for those fussy enough to check up on a revue's program, they do not act as little spotlights to illumine audience faces, though it would have been a very good idea. So neither in the auditorium nor outside did the celebs get a break. All the ladies in their carefully plotted ensembles might just as well have worn their last season's frocks. There wasn't an unoccupied inch of space anywhere a girl could create an effect. They were packed so close at intermission they couldn't even see whom they were pushing.

Mr. Carroll calls his girls the Most Beautiful Girls in the World, and his show America's Greatest Revue. These two statements are pretty staggering. They should be enough to bowl anybody over, and yet some courageous dissenters were found who held that most of the girls were pretty and that the show had some good spots. That's the sort of insubordination Mr. Carroll has to put up with. When, at the conclusion of the first act, one of his cast with a fine display of friendliness pulled him up protesting out of the director's box to receive the plaudits of the first nighters, it seemed no one could be mean enough to disagree with such an artistic looking man.

There he stood, wan, dishevelled, a sad smile on his face, an objective example of how a poet ought to appear if he were a poet faithful to his duty to his public. Shirt open at the throat; a worn artist's smock fluttering from his slender form, overcome with the splendid emotions of gratitude and reverence, he thanked his audience with such beautiful humility and reference to $3 top, that those same dissenters were faced with a difficult paradox. That figure, whose every gesture, every frail line, expressed the suffering that is the lot of the artist in this life.

Could it have been he who put razzberry flowers in the mouths of The Most Beautiful Girls in the World? Was it possible that that sensitive creature had watched those unbelieveably unpleasant Vanities' sketches at rehearsal and did not rise up to shout "no—NO!" The red, black and gold monotonous excitement of the "Bolero," the beautifully lighted striving for artistic significance of the "Mask and Hands" impressionistic ballet, the smartly costumed sepia and tan finale, these must emanate from such a spiritual looking soul.

But those slow, clumsy bids for stag party leers ready to befoul the beauty he created, how reconcile them with his burning crusader's eyes, this man's great modesty? Struggling with such problems, the dissenters had to come to drastic conclusions if they were to come to any conclusions at all. They took refuge in that comfortable old saying—a fellow who looks like a dreamer can have pretty bad dreams.

Clearing Things Up

This new theatrical season has a grave responsibility to the ladies in the audience. For some weeks rumblings of a revolutionary new mode have been reaching their pink ears and it's absolutely imperative that they see as quickly as possible exactly what kind of clothes they must buy for themselves this fall. They know all about the new hats: the streets are full of them, but just how to bedeck themselves in the evening has been a seriously worry, that is, it was, until "Three Times the Hour" opened.

The first play of the season, fully cognizant of its duty to eager feminine disciples of fashion, has set before them an array of costumes that will settle all their charming problems and please them mightily, too. It is a flattering mode they see, vastly adaptable, delicately seductive, tender and romantic. It was most considerate of this first play to set its locale in a Fifth Avenue mansion while a hoity-toity "drawing room" party is in progress. Naturally the actresses must wear evening clothes, and frightfully smart ones, or else they'd make a fool of the very swanky conventional settings. So the ladies in the play trail trains, talk French to maids and in general parade across the stage with every vestige of the inured-to-drawing room manner they can muster, meanwhile giving the enraptured ladies of the audience plenty of opportunity to get each precious detail.

Most significant of all the dresses is Aleta Freel's; a white tulle mist over a slim white satin slip with little puff sleeves caught in with black velvet ribbons and a high waistline marked with black velvet ribbons curving under the breast. The skirt, with a ruffled tulle flounce at the hem, floats in movement and the whole gives such an impression of exquisite fragility as to make the hardest brute yearn to cherish and protect its wearer.

Francesca Braggiotti displays the lovely contours of her figure in bias cut black satin, fitted with great skill and understanding of its purpose. Narrow shoulder straps cross in back over a thrillingly low decolletage, and though crossing shoulder straps are banal by now, Miss Bragiotti's beautiful back makes them interesting. The atmosphere actresses are each one carefully groomed, with slimly rounded figures to carry properly the new style, based on form-outlining augmented with quaint old fashioned trimming, ruching, flounces, ruffles, ribbons.

It's a very amusing mode, a little like fancy dress costumes, but it demands perfect contour, just like its predecessors. The ladies will have to go on with their dieting and exercising, poor things.

Better With Clothes On

Present romantic mood in fashions is a great boon to revue producers and costume designers. It demands comparatively little from pocketbooks. Fantastic, bizarre costumes are no longer necessary to make chorus girls look alluring. All that the costume designer has to do is to adapt the current style for stage purposes, for the new mode flatters the gals and emphasizes their femininity with far greater accuracy than the elaborate peek-a-boo theatrical costumes of yore.

The former great big undressed revues, "Vanities," "Scandals," and the Ziegfeld "Follies," have all covered their girls with chiffons and net, and with excellent results.

No more nudity in revues not because the producers have suddenly discovered moral scruples, but because they've learned that the veiled contours of a lovely figure stir audience imagination to a pitch never achieved by bodies unadorned. The girls in the new revues are lovelier than ever. They look like they've just stepped out of the ballroom on to the stage, but have lost their petticoats in transit. Formerly revue costumes were revue costumes and ladies' clothes were ladies' clothes, but since romance has swept feminine fashions, the two have merged in their common interest of helping ladies to look seductive. Revue costumes follow the same outlines now found in smart clothes; they differ only in their degree of transparency.

"Scandals" has eschewed "costumes" as such entirely. "Vanities" and the "Follies" each use only three sets of costumes. For the most part the girls are dressed as they would in real life if they were up in the mode and, were as expert in evoking sex appeal by their clothing as costume designers have become.

Sylvia Stands Out

New York is just an over-grown village, the wise ones like to say. "Street Scene" elaborates that theory, maintains New York is a series of villages, one to each brownstone tenement that squats on its side streets. "Street Scene's" own tenement village is peopled with characters that picture audiences from Maine to California can recognize instantly.

No subtleties about them, nothing to set their beholders wondering just what sort of persons they really are. The gossip, the affection-starved wife, the good daughter, the gin-jazzed baby, the spinster school teacher, the rules-bound social worker, the well-meaning neighbor—these are stock American types who just happen to be living in New York, but they're no strangers to Peoria. However, to make sure that everybody understands them to their very last heart throb, "Street Scene" underlines them so heavily that they appear almost to bear captions.

It takes strong personality to crash through "Street Scene's" well set character molds. Sylvia Sidney does it, for she has star dust. Steadily winging her way toward pictures' heights, this girl with a child's face and yet emotional depth that is timeless gives to the film's melodrama a poignant reality that makes it true, stark, almost too much to bear, when it concerns her. Hers is a small role in the interwoven pattern of the plot, but she makes it stand out.

Estelle Taylor gets off to a bad start. Her close-ups reveal in the beginning a strange, over-ripe make-up on her mouth that gives her a terrifying vampire look, but as the film progresses she becomes human, wins her audience's sympathy, makes them care that she's weak and badly treated. Beulah Bondi's gossip is caricature from her straggling wisps of black hair to her foot-planting walk in turned-over shoes. She is the picture's Greek chorus, summing up the story, commenting pointedly on its comedy and its tragedy. A bitterly written part, over-long. Miss Bondi extracts expertly every bit of malice in it. The ladies will relish her enactment of a role that reminds them of so many women they know.

Good Advice Gone Wrong

Among the many little things a girl can learn from "Rebound," most reassuring is the conviction that although your best friend has a dress just like yours, she can't possibly look as well in hers as you do in yours.

Myrna Loy wears the same model as Ina Claire, an excitingly Empire frock of taffeta with little puff sleeves topping the long tight ones. Soft white folds are crossed over the bodice, but Miss Loy is very sad in hers, as sad as Miss Claire is pert and dashing.

Nothing can be done about "Rebound's" main premise. It believes that when a man's ardor appears to be cooling, the surest way to freeze it is to act martyred and pleading in turn. Though it presents its point with force and plenty of repetition, it won't help. Girls will continue to be girls, just the same, throwing their bleeding hearts into high because they can't be sensible when in love. They'll agree with "Rebound" that it's an error and try to remember, but they won't. Too bad, because "Rebound" knows what it's talking about.

Yet there is one good accomplished by Miss Claire's foundering marriage. It gives her something to talk, and talk, about, and provides lots of conversation for her friends and relatives, too. The poor man can't be blamed for staying away from home, with so many people so completely informed of all his faults and habits, and so continuously talkative about them.

Louise Closser Hale appears too briefly as Miss Claire's petulant mother. Just as soon as she turns her cheek to accept her daughter's kiss and herself kisses the air, one longs to see more of her biting characterization. Hedda Hopper and Miss Loy are nicely restrained and attractive under Mr. Griffith's civilized direction.

Did You Know That—

Peggy Fears will return to the footlights for Ziegfeld soon ...Ruth Tester was married recently and will live in Evanston, Ill...Ona Munson is scheduled to do a series of dramatic plays, including "As Husbands Go" to be directed by Laura Hope Crewes in Hollywood... they say Jilian Sande is engaged to a manufacturer... Johnny Marvin, phonograph recorder, has a summer home on the Canadian side of the Thousand Islands ... Horace Brahm and Gladys Feldman are back from Hollywood... Gertie MacDonald has a new interest...Lil Dagover, new Warner importation, looked stunning lunching at the St. Moritz in a pure white costume...Max Winslow caught a muskelonge, pride of all fishermen, last week...Estelle Brody underwent a strenuous reducing before leaving for England to do a feature, she looks graaanndd...the Hollywood film colony is very maternity conscious these days; plenty of well knowns want little strangers ... Josephine Trix, of the Trix Sisters, is now a willowy blonde...Dorothy Howell (Columbia Pictures) arrives in town Wednesday...Aunt Jemima has lost 50 pounds and intends to lose 50 more, that's reducing... Inez Courtney will become Mrs. Stanley Pascal in October ...Helen Menken has left on her tour for the Civic Theatre people but returns in January to do a new play on Broadway ...Mrs. Harry Cohn is in the east...for the 18th time Billy Wellman is reported engaged ...Nanette Guilford wants the world to know that her recent operation had nothing whatever to do with beautifying her legs...Radie Harris' back from California.

Week-Ending Anywheres

By Grace Green

Hollywood, Aug. 29.

Why, oh why, didn't they put Leo Carrillo or Edward G. Robinson in "On the Spot"? While they had the original leading trio, Crane Wilbur, Anna May Wong and Glenda Farrell from the Broadway cast, it nevertheless lacked that punch. It didn't compare with the original London production where the English players, strange as it may seem, gave a better performance.

The penthouse set overlooking Michigan Boulevard, Chicago, compared favorably with the London presentation (we didn't see it on Broadway), but while interest in Anna May Wong was keen and her characterization was good, she lost the soft wistfulness of Mrs. Harry Lachman (wife of the English film producer), who did it originally.

Crane Wilbur displayed none of the fire and cunning that a character like Tony Perrilli should have. His dialect, too, was against him. Still "On the Spot" at the Belasco should do well.

A surprisingly few celebs attended this opening somehow. Dorothy Hall in a party with the Mike Levees and the Ned Marins, attracted attention with her striking blond beauty. She was one of the stars in "The Greeks Had a Word For It," which just closed at this same house. Her coral chiffon gown with a tiny matching velvet cape banded with sable was most becoming.

The Autograph Hounds

The Embassy is once again in favor as an eating place for the stars and executives and many faces infrequently seen 'round these parts before were present because of the coolness since the new open-air roof has been added.

Although a capacity room only two screen faces were glimpsed on the hottest day of the year. And when it's 98 in Hollywood it's hot.

Even the terrific heat didn't deter these autograph seekers from standing at the entrance in the sun for two hours. They all made a dash for Dolores Del Rio, who looked comparatively cool in a cream linen lace dress and a brown felt hat. Louise Fazenda also got her quota of attention, but executives and directors like Josef Von Sternberg, Mervyn LeRoy and Carl Laemmle, Jr., don't mean a thing to those girls and boys with the signature books.

Little Bits

Much interest here in the new book, "The Private Life of Greta Garbo."

Nancy Carroll with Gertrude Purcell, Paramount writer, just in from New York, looked cute at the Brown Derby the other night. Her piquant personality and red hair were set off by one of those new black hats.

When Jimmie Durante recently entertained at the Richard Barthelmess' Malibu beach home, it wasn't one of those spontaneous affairs. The big stars and executives on their good behavior were there and it was like bringing Park avenue to the Village. Included among the guests were Ruth Chatterton, her husband, Ralph Forbes, Jack Gilbert and Arthur Hornblow and others.

Bert Wheeler's first stop right off the train was the Brown Derby. His cute little wife, Bernice Spear Wheeler, was along. Everything is oke with them maritally. There were reports just before they went abroad.

The C. C. Julian auction of furnishings in the ex-oil magnate's mansion on Los Feliz boulevard brought out many bidders. Some rare first editions went at ridiculous figures.

Rentals are coming back to Normalcy. Took it a long time with the songwriters sending everything sky-high, but now nicely furnished, small houses can be had for $150 and $175.

Luxury at $250

The last word in apartment house luxury, the one on Sunset boulevard opposite the old Moscow Inn, rents a four-room apartment for $250 and it tops everything. Worth a look just to see 'em. Corners of each room are of glass from ceiling to floor.

A grand laugh to see some of the Hollywood 'music lovers' going to the bowl for the "Symphonies Under the Stars" with the same attitude as to a football game, which includes hip flasks.

Everybody says how amusing Charlie Judels is, but why isn't he working? Even the syndicated writers have been sending out stuff commenting on how clever this Frenchy comedian is with his simulated French.

There is much social interest in Jane Cowl coming in "Camille" with Gilbert Roland opposite her.

William Keighley, who staged "On the Spot," and approves all of the Belasco shows, is the same who staged "The Greeks Had a Word For It," where the romance with Elda Vokel, one of the three gold-diggers in the play, started. They will be married by the time this gets to print.

Charlie Mosconi's kid show, "Tim," introduced a world of juvenile talent from the Mosconi dancing school.

The "Nine o'Clock Revue" is now a nice little show with much dull stuff eliminated. Opening night was memorable for the oppressive heat and the great length of the show which closed after 1 a. m. Eddie Lambert is still the funniest thing in it.

C. C. Pyle's technique at the beach is: First ask the girls if they're married and then where their husbands are.

Grant Withers and Norman Kerry, regular droppers-in at Phil Rosen's Malibu beach house.

MARRIAGES

Betty Brison, dancer, to Albert Burns Adams, non-pro, Aug. 21, in Yuma, Ariz.

Edna O'Keefe and Ronald Graham, KFRC, San Francisco singers, were secretly married April 22 in Reno.

Barbara Todd, of Baltimore, to Pat Somerset, actor, in Riverside, Calif. Belated announcement of event occurring some time ago. Somerset, English, married three or four times over here.

Tamara Geva, Russian dancer, to Kopa Davidoff, fashion expert, by civil ceremony in Greenwich, Conn. Religious service of Russian Orthodox church performed about 18 months ago.

Mary Duncan to Lewis Wood, Jr., in Mamaroneck, N. Y., June 3. Just announced.

Rose Weinstein, non-pro, to Max Abramson, in Hollywood, Aug. 2. Groom is a former trade newspaperman and scenarist.

Germaine Hershfield to Francisco A. Lima, non-pro, Aug. 26, in San Salvador, Central America. Bride is the former wife of Ben Hershfield, agent.

June Ramsey, former actress, to Sabino de Berreneschea Maraschio, Cuban planter, New York, Aug. 23.

BIRTHS

Mr. and Mrs. Myles Connolly, son, at St. Vincent's hospital, Hollywood, Aug. 23. Father is Radio's associate producer. Mother was Agnes Bevington, concert pianist.

Mr. and Mrs. Dan Blanke, in Chicago, Aug. 21, a girl. Father is proprietor of Club Alabam, Chicago.

Mr. and Mrs. Henry Busse, son, last week in Cincinnati. Father is orchestra leader.

Mr. and Mrs. Robert Bauer, son, in New York recently. Mother is former vaude actress. Father with Eva La Gallienne stage crew.

Mr. and Mrs. Daryl Zanuck, daughter, in Hollywood, Aug. 28. Mother was professionally Virginia Fox.

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15 YEARS AGO

(From Variety and Clipper)

Canadian Theatres Circuit, Montreal, offering $500,000 worth of stock. Commented upon by "Variety" as the first adaptation of the English shares idea on this side.

Not pleased with the local reviewer's ideas, Charles Slattery, of Cedar Rapids, Ia., was taking paid space to review his shows himself.

George Mack's big lion act a flop at the Hip. Speculation as to whether trouble was caused by recent ocean trip or extra large cage used on that big stage. Anyhow, the cats simply would not work. Closed.

Coney Island decided to have a Mardi Gras, after all. Same condition this year and almost every year.

According to Alan Dale (who was writing his first regular column for "Variety"), military discipline was being introduced at the Hippodrome. Beating Roxy.

New York Strand canceled its contract for Charlie Chaplin pictures and threw out "One A. M." Mutual was releasing one a month and five B'way houses got them first run. Cost $300 for a week. About 70 houses in the city were included in the first run.

Paramount, discussing a break with the Strand theatre, pointed out that no other company protected the exhibitors by not showing second run until two weeks later.

"Civilization," Tom Ince pic., doing around $8,000 a week at the Criterion.

Famous Players was celebrating its third anniversary of its feature program, although then five years old. Sporadic releases in the earlier years.

50 YEARS AGO

(From Clipper)

Paul Dresser, who wrote "Banks of the Wabash," was then an eccentric comedian and vocalist. Had a date at Miner's.

M. B. Leavitt was advertising his "Gigantean" minstrels.

Adam Forepaugh bought a special car from a wholesale grocery concern, which had planned to use it for its drummers, but found it too expensive. Converted into an advertising car.

Sells Brothers offered a new hat for the best double somersault over obstacles in the leaps which generally opened the shows in those days. Won by Ed. L. Harvard.

Ed. Kohl and Pat Harris were opening a dime museum in Pittsburgh. Later Kohl & Castle, of Chi.

Jennie Lee in "Jo" ("Bleak House") opened an American tour at Haverly's 14th St. theatre, "Clipper" comments: "Since Jennie Lee was here six or seven years ago she has learned how to act."

Harrigan and Hart's new Theatre Comique opened Aug. 29 with "The Major." House on Broadway opposite Waverly place. "Maj. Gilfeather" proved to be one of Harrigan's best roles.

Fred Keller, treas. of American theatre, was presented by his wife, May Irwin, of the Irwin Sisters, with a baby boy.

Frank Chanfrau was starting his 10th year in "Kit."

Professor and Florence Bindley barnstorming Long Island as a concert company of two. Florence had already graduated from the "Baby" Bindley billing.

Inside Stuff—Pictures

Extent to which Hollywood trades on the names of its better known dwellers includes everything from marrying them to broadcasting that they're relatives.

A femme will do her best persuading to be taken to a party by a celeb. A man will try as hard so he can say to his friends: "I took Sophie Turnover to the premeeaye."

Vassalage to anybody Hollywood thinks has arrived extends to all classes. Going out with his star is certain to please a producer's vanity, even though he's done it before and often. It's vice versa between the star and producer.

There's something about a name in Hollywood that unconsciously brings a scraping of feet and the urge to bow. It's in the air.

It can be understood why an insignificant person should desire to be seen with a prominent one, but why one celeb seeks strenuously for the society of another can only be figured by psychologists.

Marriages, engagements and affairs have been concocted because one or both of the parties wanted to tie up socially with a name. It's an old story, but Hollywood carries it to the extreme.

Battle some months ago between General Talking Pictures (DeForest) and W. E. over equipment at the Samson theatre, Rockingham, S. C., popped again a few days ago. G. T. P. holds an injunction against W. E. in that spot which is still awaiting final trial and which prevents W. E. from interfering with G. T. P. wire. Last week, it seems, an outside engineer who formerly worked for G. T. P. installed a W. E. machine after removing the DeForest device.

Had not G. T. P. interfered after the removal had been made, according to info, exhib, engineer and W. E. might have been in contempt of the South Carolina court as violating the injunction as it stands. While the substitution of the W. E. equipment had apparently been made with the cognizance of W. E. officials in South Carolina, the New York office apparently didn't know. When DeForest lawyers notified the W. E. New York office the W. E. equipment was ordered out and the exhib was in the position of having no talker machine for projection until the DeForest contrivance returned.

By special dispensation from the New York state censor board the original print of "Street Scene" was permitted to open at the Rivoli, New York, Aug. 27, on assurances from the Hays' coast office that protection shots are being made to elide several unapproved racial references. Sam Goldwyn made the Elmer Rice play in almost orthodox manner and felt that the language where the Irish bully berates the dreamy Jewish juvenile was pertinent to the general action. But the censor board, with its hard-and-fast rule against giving offense to any people, regardless of the dramatic plausibility, almost made the "Scene" premiere a costly foozle since there were no protective shots. Hays' office's assurances that within a week it would be adjusted permitted the scheduled opening.

Pathe News paid the taxi driver, Nugent, $30 for his description of the chase of the gangsters in the recent shootingfest in New York. Nugent drove the taxi conveying the cops right behind the gangsters' taxi. Both gangsters, their driver, two cops and one child were killed. Several others were wounded in the eight-mile chase.

Notifying the New York dailies, excepting the "American," that Nugent would record his story for Pathe news, with all of the papers sending a reporter and printing it, Pathe then hid Nugent in a hotel for 24 hours. It was to keep him away from the other newsreels. Police only were informed of his whereabouts.

Despite the tragedy surrounding the chase, Nugent's characteristic tale of it was the biggest laugh in the Broadway theatres last week.

With 3,000 theatres, or over half as many prospects as there are theatres wired by his organization in the U. S., untouched by the American talker equipment manufacturers in Germany, J. G. Otterson is due to return this week from a summer's visit abroad with little accomplished on the Teuton end.

At least, such is the Otterson status as maintained by the W. E. home office. There it is pointed out that the world talker patent truce is still being adhered to by that company. Under it American electrics have agreed to stay out of Germany.

Spokesmen for Otterson, prior to his return, declared that of the electrics Western will not consider Germany until the Germans, themselves, ask to be sold American apparatus.

Receiving notices from the New York Fire Department that under a newly-passed ordinance no actual sound recording work will henceforth be permitted in loft buildings, unless it is on the top floor, plans are under way for considerable moving.

Under the new regulation only the Film Center and the Leavitt building (in 46th street) are okay for sound recording purposes, outside of top floors of loft structures. This leaves out 1600 Broadway, Pathe Building in 45th street, and 729 7th avenue, film buildings, which while permitting the handling of film, printing, etc., according to the new ordinance forbids any actual photography because of the lighting involved.

Rent is once again being charged up against the overhead of the RKO theatres, after its lapse for 12 of the summer weeks. This total RKO weekly rental is said to be around $275,000.

Rent is charged against RKO houses on the basis of 40 weeks a year or season. It arises from the former style of theatre operation. Nearly all theatres in the U. S. before the advent of pictures remained open but 40 weeks each year. They were closed over the hot spell in the days of non-refrigeration.

Keith's was one of those old time circuits. It passed to RKO, which did not alter the rent charging system.

With only one Broadway house, the Rivoli, at present open to it, United Artists is facing a booking jam on product. "Street Scene," which opened last week, is figured by UA to be in for at least a month and it has ready for showing. "Age for Love" (Caddo), "Palmy Days" and "Unholy Garden." One hope for UA is that Rialto may go back to a run house.

The United Artists-Publix agreement on the Rivoli and Rialto in New York basically calls for alternating showings of Par and UA product, although this matter has often been juggled to suit the immediate situation.

A jam-up that threatens to result in complaint of violation of protection has occurred through RKO innocently exploiting "Fifty Fathoms Deep" (Col) in a Lowell, Mass., run as the world premiere of the picture. Following this line of exploitation, someone discovered through a New Bedford paper the same picture had played there two days earlier.

It was discovered that the picture had exhibited in a prior run in New Bedford, over which Boston has protection of 28 days, making that date in advance of Boston showing a violation of protection.

Col's h. o. is aiding RKO in covering up by changing ads to indicate Lowell was the world premiere.

What may be a precedent of its kind in film sales circles is the absolute guaranty and warranty which General Talking Pictures (DeForest) has newly affixed to its equipment contracts. So far as known this company is the only one in the equipment field thus guaranteeing its product.

Guaranty given, as framed by G. T. P. lawyers, is comparable to that handed by the Rolls Royce auto people, which warrants during the buyer's possession of the car. G. T. P. contract is similar. It is reported that the G. T. P. guaranty was copied after the Rolls Royce idea. It includes a warranty of parts besides.

Pauline Moore, one of the newest of the Universal players, is about the first girl taken by a film company on more or less of a speculation who got a job at once. She was given a contract a month or so ago and is appearing in U's "Twenty Grand."

Miss Moore, graduated from high school last June, was playing a small part in a stock company at Asbury Park, making her first stage appearance. Carl Laemmle, Jr., saw her in New York just before he left for the coast. He suggested tests be made of her and sent onto the Coast.

The girl is 17 and Pauline Moore is her own name.

Home offices of the various circuits are glad the vacation visits are about over. Out of town resident managers ,or minor execs, seem to light out for New York at once when their vacations start. The biz offices are swamped with them during July and August. They must be entertained and this falls to the busy home office.

Tickets to Broadway shows are in demand by the visitors who turn up their noses at their chain's Broadway film palaces. Dinners, lunches, golf, auto trips and even sightseeing trips are the order. The requests and fulfillments are figured a necessary annual event by all the circuits.

Failure of most English picture theatre chains to pay the usual dividends on their stocks is causing plenty of grief to the small investors, who have favored amusement issues because of their larger returns. Most circuits over there, as well as a majority of the music halls, are financed by popular stock issues of low par value.

One vaude player, popular a quarter century ago, complained in a recent letter that his income, already depleted by the heavy war taxes, had been cut more than half by hard times.

Project to build a film center building in Washington, D. C., red hot for a time, has cooled since questions of cost came up. Projectors are looking hopefully forward to a fall improvement, when the deal may be put over and visiting exhibs can visit all exchanges without getting wet on a rainy day.

Current reports place the structure convenient to the union station, both for convenience of out of town exhibs and for film shipment.

Distributors ordinarily hand out presents to exhibs but when the process is reversed it looks like a gag. An eastern district manager for one of the big producer-distribs a few nights ago was contacting an exhib on a gift night, admiring some of the chinaware handed out.

The distrib came into his office a couple days later to find a large package which, when opened, proved to be a 150-piece set of the china.

And the exhib had already bought the distrib's pictures!

Exception to the studio claim that original musical comedy books are cheaper than buying shows already produced is the instance of George Gershwin, who came to the coast in January to write "Delicious" for Fox, getting $100,000 for himself and brother Ira, who did the lyrics.

Radio, on the other hand, bought the rights to the successful "Girl Crazy," which had a long Broadway run and a Gershwin score, for $35,000.

George A. Miller of the Hamilton theatre, Hamilton, N. Y., expects a clean-up on "American Tragedy." Chester Gillette, whose actual crime suggested the novel to Dreiser, was well known there and the sister of the victim was a resident at the time case broke. The girl's parents still live only a few miles away.

Scores of those who attended the trial at Herkimer are living in Hamilton.

Someone up at RKO turned a neat job in advertising RKO-Pathe's "Rebound," the Ina Claire film at the Mayfair, New York. No reference to the busted Gilbertean romance, but the top line reads: "Now I know how to win back a man who falls in love with another woman." The line is true of the plot of the picture, but the inference is obvious without being offensive.

On the success or failure of Notre Dame's football team this fall depends to a great deal grosses on Universal's "Spirit of Notre Dame." Picture will be released Oct. 29, at the height of the football season.

If Notre Dame, minus the presence of the late Knute Rockne, doesn't live up to expectations on the gridiron, U figures its picture will suffer.

Allied's advertising newsreel (Kinograms) is being ingored by all the regular reels. According to information, an understanding exists whereby the Allied release will get no co-operation from regular newsreels.

Regular newsreels are said to regard the Allied venture as strictly an advertising proposition.

Asking $1,000 to finance an operation, middle-west woman wrote Ann Harding, sending along a doctor's certificate to prove it. Star ignored the letter and got another from the woman a week later.

Second missive was a burnup, saying that inasmuch as the actress ignored the plea, she could have at least returned the doctor's certificate.

"Skindirty" and "Happy," two bloodhounds owned by Rev. David Radford, of Shenandoah, Va., will soon be seen on the screen in a reproduction of a manhunt. They have a record of having landed more than a dozen major criminals behind the bars.

The dogs will be in a short.

System used by Coast agents of selling desired players to studios with stipulation that they take the agents' cluck actors, also, has spread to the story agents, who have worked the gag until the lots are complaining of the practice.

During her last three years at Paramount, Clara Bow salted plenty of coin in a trust fund which will take care of her for the rest of her life.

When she left Paramount, the fund amounted to $325,000. It is being handled by the California Bank.

With the increasing non-theatrical demand for sound pictures and installations, film men are suggesting certain improvised titles.

Moraltone for Movietone in the churches is figured the Fox way as a significant trade mark for cleric renters.

Comments on Fox's "Transatlantic" particularly mentioned photography, some deciding that it was of the German school, others Russian. Photographer was Wong Howe, Oregon-born Chinese.

Clark Gable's original figure with M-G-M was around $250. In raising him to a "figure more commensurate with his present popularity," his salary, aside from bonuses, was about doubled.

Warners' story department is pursuing plots suitable to follow such stories as "Star Witness," "Consolation Marriage," etc. Aim seems to be originals with modern American backgrounds.

Percy Hammond's Rap on 'Vanities'

Beauty and the Beast

That is the heading given Percy Hammond's review of Earl Carroll's "Vanities," appearing in the N. Y. "Herald Tribune" Aug. 28.

Most of New York's critics had high praise for the new house and the show. Several mentioned the presence of too many baudy skits and the use of beds in too many of them.

Mr. Hammond took violent exception to the skits. His criticism is reprinted in full.

The redoubtable Carroll seemed happy last night when he was subpoenaed to the stage of his new theatre, there to be glorified by the first audience for his latest achievement. Wearing a wrinkled smock, two ear-phones, a tired look and other paraphernalia of genius he modestly listened to the prolonged paens and then made a speech thanking one and all for their various benefactions. He introduced Mr. and Mrs. Edrington, his steadfast Texan bankers, both of whom shyly nodded to the assemblage, and he offered a prediction that he had found the key to prosperity in the drama. This, said he, is to give a big show in a big theatre before big audiences at $3 for the best seats.

* * *

The new playhouse, as you will be informed in detail elsewhere in the Herald Tribune, is almost oppressive in its grandeur, and the new "Vanities" is the longest, broadest and most decorative spectacle ever sold in this market for $3. The scheme of the ninth "Vanities" is similar to that of its predecessors, alternating mire with beauty, filth with elegance. Its ballets are picturesque and lovely; its comedy is ugly and degrading. Grimy clowns and pretty women are an ancient and dependable formula, dating from the first burlesque show, and Mr. Carroll, realizing the value of that classic combination, provides it in abundance. Scores of unashamed and female beauties proudly unscreen their sacred charms at one moment and at the next a hideous obscenity is performed by the men in the cast.

* * *

Coming to town from Long Island the other day, I saw a huge signboard proclaiming in large, red letters that "Earl Carroll is the Foremost Authority on American Beauty." With that modest announcement I venture to disagree because, though I admit that he is an expert in eye-filling nudity, I feel that he frequently errs in his passion for pimples and blotches. There are several skits in the ninth and $3 "Vanities" that are sheerly postudes, revolting and offensive. Mr. Carroll has been jailed for misdemeanors less obnoxious than those he performs in some of the dull and disgusting sketches of the present "Vanities."

* * *

Miss Lillian Roth sings and acts; Will Mahoney dances upon a xylophone; Maurice Ravel's "Bolero" is done with barbaric magnificence, and there are several contortionists and a believable prohistoric dinosaur who spews realistically upon a pretty gymnast as she tip-toes around and about him. Messrs. Durant and Demarest, vigorous vaudevillians, are pleasing in their cruel violence toward each other, and I suspect that they shared with Mr. Carroll the honors of last night's event. It was a big evening in one way or another.

5 ERLANGER-BACKED SHOWS IN REHEARSAL

Five Erlanger backed productions are due for rehearsing this week. Two others will shortly go on the road.

Presently that office has no further indie financing set, according to an exec. It's figured the plays working now will cover the theatre needs locally and the subscription tie-up will feed the out of towners.

Lenore Ulric and Sidney Blackmer in "Social Register" start today (Tuesday), opening in Buffalo early September. "I Love an Actress," practicing at the Beck, gets the Times Square Sept. 14.

Max Gordon's "Cat and the Fiddle," rehearsing, opens in Philly Sept. 21. Charles Dillingham will begin this week on "Stella Brady." "Cherries Are Ripe," with Mary Ellis and Basil Sidney, is in work, going to Washington Sept. 21.

"Three's a Crowd" and "Admirable Crichton" for the road shortly.

"Pearly Gates" in Chi

Chicago, Aug. 31.

Unable to find a church in town large enough to take care of the patronage anticipated, "Pearly Gates," with an all-colored cast of university students, got itself a bankroll on the southside and opened Monday (31) at the Shubert Apollo. Loop stay depends on how long the bankroll will hold out.

Play is billed as a "spiritual morality musical." It comes from a tour of churches down south. Players hail from Clark University, Atlanta.

"Green Pastures" opens Sept. 7 at Erlanger's Illinois.

UNIONIZED DOORMEN

Expecting Sufficient Strength to Control Women

Legit theatre doormen, who have organized a union in the Times Square theatrical district, may extend their membership to the nabe houses.

The unionized doormen are of the belief that if their organization gets anywhere that they can eventually force the women to join or face a fight.

BRIGHTON IN RED

$25,000 Set Back for Summer Season of Legit

"Constant Sinner," opening at Brighton Beach yesterday (Monday), is the last show for the house this season. It is said that only one production that played this location went out of the red as far as the theatre was concerned, and that the season's losses exceeded $25,000. House guaranteed most shows playing there.

During its one week, "Glory Bound" is claimed to have played to $124 on a midweek night.

Satire on Pres. and V. P. By Kaufman Via Harris

A stiff satire on President Hoover and Vice-president Curtis has been written by George S. Kaufman. It will be produced by Sam H. Harris, who is now about to cast the comedy.

The combo of Kaufman and Harris with Moss Hart placed "Once in a Lifetime," the big laugh smash of last season, on the stage. This recent work is by Kaufman without collaboration, from accounts.

Leads from London

Leslie Banks and Nigel Bruce will be brought from London by McGowan and Reed for their local production of "Lean Harvest." Play is by Ronald Jeans. It is current in London with Banks and Bruce in the cast.

Opening in Philadelphia Sept. 28 and at the Forrest, New York, Oct. 12.

Also in the cast will be Vera Allen and Wilfred Seagram.

Lee Simonson will do the sets.

Dillingham's 1st

Charles Dillingham's first production this season will be a straight comedy, written by James Montgomery. Although rehearsals are due to begin next Monday, a title has not been decided on.

Dillingham's plans are said to include a musical version of "Broadway" and a comedy by Frederick Lonsdale.

Mebbe So

A story of a prominent official in the Shubert organization says he is a Christian Scientist. Each morning, they say, he treads lightly to his desk, closes his office door, plants a firm smile on his face and repeats three times:

"There are no Shuberts."
"There are no Shuberts."
"There are no Shuberts."
Then the day's work begins.

LEGIT THEATRE IN HANDS OF ENEMIES

Denver, Aug. 31.

The legit theatre will become a dead institution if the public does not rally to its support more than it has in recent years. Such is the belief . . John Hayden, director of the Elitch players, made at the Denver "Post" Outdoor University. Hayden said the theatre is an artistic avocation for people who have means. A recent survey has shown that the average weekly salary earned by legit actors all over the country is slightly in excess of $11 a week.

Depression in drama is laid to a combination of factors by Hayden.

"The legit theatre has, for many years, been in the hands of its enemies," he stated. "The remarkable thing is that it is still surviving under its maltreatment. Any art, in order to survive, should be self-supporting.

"In New York the theatre became a game of real estate operation in the boom days. Many theatres were built. The boom days ended and New York had so many theatres that, instead of producing good plays, owners of theatres simply tried to keep the playhouses alive. One of our modern plays 'Green Pastures,' realized a net of only $150,000 for its run in New York. Years ago that same play would probably have made one-fourth million dollars."

The Denver "Post" Outdoor University is conducted every summer in Cheesman Park. Speakers address the crowd two nights a week. On the other nights the "Post's" astronomer, Leo Patterson, speaks.

NEAR ALL FOREIGN CAST

Sounds That Way for Gordon's "Passionate Pilgrim"

With Max Gordon back in town from his European trip, details of his next musical have been finished and the play will open in Philadelphia on Sept. 21. In New York at the Globe three weeks later.

Show, titled "The Cat and the Fiddle" will have mostly a foreign cast, including Georges Metaxa, George Grossmith, Dorothy Debenham, Odette Myrtil and Jose Ruben.

It was written by Jerome Kearns and Otto Harbch

F&M May Do Revue on B'way with B. S. Moss at Top Scale of $2.50

Presentation of $2.50 top musicals on Broadway is contemplated in negotiations now under way by B. S. Moss and Fanchon & Marco. Showing centre will be Moss' Broadway theatre, at 53d street, formerly known as the Colony. The idea so far is to build the shows for limited runs of 12 weeks with around three productions each season.

Full force of F. & M. directors and designers to handle production matters.

Under the plan Moss will handle the theatre end, with F. & M., and the former likely forming a separate corporation which will specialize for legit revues and musicals only. These shows may become known as the "F. & M. New York Ideas," with each after a limited run on Broadway hitting for the road in specially selected spots now contemplated in the F. & M. legit booking plans.

While the scheme is reported from Moss, the general idea coincides with the long-restrained ambition of F. & M. to hit out in the larger talent field.

Negotiations spoken about but recently started. Among F. & M.'s producer line are some of the show world's best dance directors and designers, including Clark Robinson, of the Roxy; Leon Leonidoff, Larry Ceballos and others, besides Fanchon and Marco, individually.

Others

Billy Rose may co-run at Moss' Broadway with the owner for 4-week musicals. Deal is known to be pending, although Moss' office states it is just another in the air. As explained the Rose-Moss idea is traced to the present Palace, New York, vaude bill. Also as opposition to Carroll's $3 revue.

HARRY ROSENTHAL, STAR

Jed Harris Selects Comedian for "Little Baby Blew"

Harry Rosenthal will star in Jed Harris' first musical comedy, "Little Baby Blew." It's a book show by John McGowan and Phillip Dunning, with music by Rodgers and Hart.

Harris has had tough luck getting started thus far this season, having had to shelve "Je T'Attendais," French comedy, because he couldn't cast it. He's also decided to give up hoping for a third act on "Twentieth Century" from Charles MacArthur and Ben Hecht.

$2 Per Play Sub Scheme Worked by Shuberts at 5 More Key City Spots

With the subscription idea after the theatre Guild's, Philadelphia, Chicago, Kansas City, Boston, St. Louis and Washington, the Shuberts are trying it in five other key spots. The $2 per scheme for five or six shows during the season goes a little way toward paying the upkeep of the theatres.

The new subscription system will be tried for the Shubert, Cincinnati, Hanna, Cleveland, Alvin, Pittsburgh, Teck, Buffalo, and Cass, Detroit.

The plan arranges for a 50c saving on each ticket bought by subscribers. Six shows are sold for an initial outlay of $12, paid in advance.

Philadelphia and Chicago have started their third season for the plan. Last year the Shuberts put it into effect in the Belacso, Washington; Shubert, St. Louis; Plymouth, Boston, and the Shubert, Kansas City.

POLITICAL ANGLE TO 'PRECEDENT' IN FRISCO

San Francisco, Aug. 31.

Charley Leonard, p. a. for United Artists theatre, is still considering production of I. J. Golden's play, "Precedent," in co-partnership with Traverse Clements. Usual trouble getting financial backing.

Few of the big money boys want to get in wrong with Gov. Rolph by backing a play that has to do with the Mooney case. It might appear as if they were seeking to force the governor's hand on granting that long withheld pardon.

"Call" runs letters almost daily from literary lights to Mooney, espousing his cause and wishing him luck. Such folk as Eugene O'Neill, Sherwood Anderson, et al.

Dickson Morgan was reported to have closed for "Precedent" here, but the report is declared to be premature if not entirely erroneous. Civil Liberties League is behind Leonard and Clements to do the play. Also a number of clerics and rich humanitarians.

College Boys' Theatre On Percentage Trial And Non-Union Staff

A college boy theatre, managed and directed by young c. b.'s, with the first play to be shown written by a recent graduate of Prof. George Baker's Yale dramatic class, will show its wares to Broadway this season. Marvin Borowsky is director.

"People on the Hill" by Torvald Lilljencrantz is casting. Author is a native American, despite the name. Jerome Mayer, also a grad, will direct and is said also to be one of those financially interested.

Group, in which Morris Ernst, attorney, is interested, is headquartered at the Princess and incorporated as Midtown Productions. Last year the Princess had funny producers in the new defunct Theatre Assembly, flop subscription group, and the Artef, communistic legit organization.

Midtown expects to run non-union, the Princess seating less than 300. A percentage arrangement is reported to be proposed for players. Productions will not be built or designed by usual union men, but by the Midtown tech staff.

Included in the group, which ran a summer theatre in Maryland, are William Kline, Isaac Benesh, Maxin Levy and Cameron King.

Mayer, directing the first play, to open this month, formerly a stage manager with the Theatre Guild. It's reported Mayer inherited considerable money, part of which is going into his theatre scheme.

Shows Using Colored Actors

Several in Preparation—Some Musicals—Others Dramas

With the new fall legit season now in the offing there is greater hope among New York's colored players than there has been in months. It's due to the white producers who intend new shows or revivals.

Lew Leslie has revamped his "Rhapsody in Black" show with Ethel Waters starred. It is at the Lafayette, Harlem, in its second week.

"Green Pastures" is going on the road, opening at the Illinois, Chicago.

"Fast and Furious," all-Negro, in rehearsal for some time in New York, finally got started this week at Jackson Heights with a New York premiere to follow at the New Yorker theatre.

Golden's All Blacks

Colored players are lined up for "Singin' Th' Blues," while John Golden is reported doing an all-Negro show, "African Rhythm." Ernest Whitman will be a principal player and is assisting in the selection of cast.

The Provincetown Playhouse will use Negro players in its new show while a contingent of colored singers are in the new "Vanities."

Jed Harris proposes putting on a colored show, "Flang," in October. William Friedlander is using a chorus of colored singers in the stage version of "Nikki" now in rehearsal

STOCK FOR TOLEDO, 1ST LEGIT IN 3 YRS.

Toledo, Aug. 31.

Legit-starved Toledo will get its first live talent shows in three years this winter with the leasing of the Cameo theatre by the Granada Theatres Co.

Howard Feigley, formerly manager of the RKO Rivoli, is president of the company, assisted by Nat Charnas, Feigley's partner in promoting downtown grind houses. Other officers are Newton A. Tracy, vice-pres., and Charles Weirich, treasurer.

Feigley has gone to New York, where he will get players for his stock company. The group will be resident, with name stars being brought in from time to time.

Frisco Sentimental Over Old Fav; Big Benefit for Ferris Hartman

San Francisco, Aug. 31.

This town is preparing a monster benefit show to bring some sugar to Ferris Hartman, veteran musical comedy star. The Board of Supervisors at its Monday meeting last week adopted a resolution requesting Mayor Rossi to appoint a citizens' committee to help organize the benefit to be held tomorrow (1) to aid the one-time popular actor.

Ferris Hartman, 70-year-old actor who was found destitute and starving in a Turk street hotel 10 days ago, wept when the sympathy of the theatrical profession was expressed to him at his bedside in St. Francis Hospital.

"I love them all, all actors and vaudeville artists," he said feebly, tears of weakness on his yellowed cheeks. He looked very old, worn, shrunken, lying there in the high bed, his hands curled like a babe's.

He had been humming tunes, the nurse said—there are two in attendance on him day and night—but when the reporter asked him how many days he had gone without food, it was heart-wringing to watch his pathetic struggle to remember. He closed his eyes, his gray-haired head gaunt on the pillow, and pressed his forehead with one thin-wristed, veined, bony hand. The man who co-starred with Lillian Russell and Edna Wallace Hopper in the old days, who had memorized thousands of lines and melodies, just couldn't remember.

He is extremely weak, subject to fits of depression—frustration has much to do with his condition, the blighting of his life's hopes for the revival of light opera—and he's a bit light-headed from his recent privations. Last July he expected to appear at the Civic Auditorium in six miniature operettas, but the idea never materialized. Before that in Los Angeles similar plans failer as sadly.

The interview was limited to a few minutes at the request of the physician, his staunch friend, Dr. John H. Graves. He and his colleagues were doing their skilled and soulful all for him at the hospital, to which he was moved as a guest from the county hosptal.

Ferris Hartman has been in the county hospital since Aug. 21, at which time he was found broke and starving in a room of the Dalt hotel in Turk street.

"Nobody has any use for a worn-out old man," said Hartman when they found him, sick from hunger. But he cheered up quickly at the hospital. "I'm better now, I'll be out of here yet. I guess I'm still Chicot the jester."

San Francisco is going to prove tomorrow it has use for its old men; its old thespic favorites. Benefit will be held in the RKO Orpheum with many acts, an orchestra of 75 and "Waterloo Bridge" for a preview. It is expected the show will net $10,000.

The Alcazar show, "The Broken Wing" with Leo Carrillo, will move en masse, even to house and stage staff, to the Orpheum. Larry Rich will bring his entire unit from the Oakland Orpheum. Most of the other shows in town will be represented.

Cliff Work has stayed over to help Jack Gross, local manager for RKO, work out final arrangements with the citizens' committee.

The theatrical figures among the citizens on the committee are: A. M. Bowles, in charge of entertainment; James Wood, reception; Albert A. Greenbaum, music; Ben Williams, stage production; Capt. Hugh Barrett Dobbs, radio; Al Graf, electrical display; George Warren, publicity; Ken Hodkinson, film production; Bob Harvey, advertising; Blair Foster, outdoor advertising; Edward Fitzgerald, exploitation; Henry Vowinkle, decorations, and Ella Morris, women's activities.

Tickets are selling at $5 and $2.

The resolution in the Board of Supervisors was introduced by Supervisors Garrity and Warren Shannon, both old friends of Hartman.

"Divorce Me" in Boston

"Divorce Me, Dear" by Katherine Roberts gets started at the Great Neck (L. I.) theatre Sept. 19. Sidney Biddell is producing. It will go to Boston for two weeks after Great Neck.

In the cast are Reginald Mason and Lillian Foster.

Sour Grapes

Los Angeles, Aug. 31.

Two actors who missed out for a local show were talking between acts at the opening.

"Looks like this show will be here all season," said the first.

"Yep," replied the second, "but there's going to be a lot of stuff piled on top."

DENVER STOCK AT 75c TOP, RIVALING FILMS

Denver, Aug. 31.

Innovations by Ben H. Ketcham and George Cleveland are going in when they open the Denham with a stock company Sept. 12.

An 8 o'clock curtain instead of the usual 8:30. Opening performances will be given Saturday matinees rather than Sunday nights. Entire house will be scaled down to a 75c top for nights and 50c for matinees, so as to more nearly compete with pictures. Prices will be 25-50-75 at night, and 25-35-50 for matinees. Mats on Saturday, Sunday and Thursdays.

"That's Gratitude" will be the opener.

Company includes Marion Burns and Albert Van Antwerp, leads; Nina Guilbert and Roland Drew, second leads; Elizabeth Ross and Raymond Brown, characters; Marion Shockley and Earl McCarthy, ingenue and juvenile, and Clifford Dustan, comedian.

Art Curtis, film set designer, will be scenic artist.

No Legit Stage Unions' Controversy–Contract

No stagehand trouble expected in New York or Brooklyn legit houses this season as they will continue to operate under the two-year contract agreement reached cojointly by locals No. 1 (New York), and No. 4 (Brooklyn).

Working scale provides the $82.50 wage for electricians, carpenters and props.

Cohen's Estate $350,000

San Francisco, Aug. 31.

Joel C. Cohen, Hawaii and west coast showman, left an estate valued at $350,000 when he died Aug. 11, according to Attorney Gus C. Cingole, who filed a petition for letters of administration. His widow, Mrs. Ethel Ruth Cohen, and two sons, A. E. Cohen of Los Angeles and Edward S. Cohen of Minneapolis will share the property.

Cohen was head of the Consolidated Amusement Company of Honolulu, the Pacific Coast Record Company and the Flexo Theatrical Records Company. He was also noted as the most consistent "ocean commuter" between San Francisco and the Islands.

EX-ACTOR NOW STAGER

Bostwick Also in Realty—Directing "Barbed Wire"

Elwood T. Bostwick, former actor who turned realty operator at Great Neck and Flushing, L. I., will stage "Barbed Wire," an indie produced show, in New York.

Bostwick's last New York stage work was with "Dear Old England," in which Lee Shubert, Jules Murray and P. Dodd Ackerman pooled producing money. It was a bust in New York, but did fairly well on the road.

Second "9 o'Clock" Co-op

Hollywood, Aug. 31.

Eddie Lambert and Al Herman, principal actor-backers of the co-op "Nine o'Clock Revue," have yet to start getting theirs, but the show is paying off expenses and they figure on a second edition to start in October.

Current one goes to the Curran in 'Frisco Sept. 21. Closes at the Music Box next week, its ninth.

CHI STAGEHANDS SET

$85 Scale of Past 2 Years Okayed For '31-'32

Chicago, Aug. 31.

Renewing agreements with local legit houses for a term of one year, the stage hands' union obtained the same terms and conditions that has prevailed the past two years. Scale remains at $85, not including overtime. Average of about 12 men to a dramatic show and from 20 to 25 men to a musical will be maintained.

Meanwhile, the union, through Business Agent George Brown, is still ironing out some minor difficulties with film houses, but indications are that an amicable understanding will be reached along the same conditions extant the last two years. Understood some exhibitors figuring on stage shows this winter are asking cuts in scale and crew, but the union will not budge.

Scale for film houses carrying stage shows is $107 a week with two shifts at five men to a crew.

50 STOCKS LAST WK.; LOW FOR SUMMER

Stocks in the U. S. and Canada stopped at 50 last week, the low point of the summer.

Most of the summer stocks didn't do so well. Several melted shortly after starting.

Kathryn Kennedy Recovers

Syracuse, N. Y., Aug. 31.

Her stage career suddenly halted several years ago when she was stricken with lung trouble, Kathryn Kennedy, Jeanne Eagels' understudy in "Rain" during its Broadway run, has regained her lost health in New Mexico, where she has been under treatment.

According to word received by her former intimates in this city, where she attended Syracuse University, and Cortland, where she was born, she has so far recovered as to take the leadership of the Little Theatre movement in Albuquerque. She staged "Rain" there, herself playing Sadie Thompson.

In private life, Miss Kennedy is Mrs. James O'Connor.

Agents Up This Week On Equity Permits

No action was taken by Equity's Council in the matter of legit casting agency permits for this season. Although some half a dozen personal representative permits which allow 10% fees if a 20-week guarantee is given, were slated to be withdrawn, the council did not take action although the cases were discussed.

Understood Equity will dispose of the agency situation this week. Some agents may be out entirely, others being issued permits on the 5% basis. All permits were supposed to expire June 1 but automatically held over.

"Seventeen" with Film Youngsters on Coast

Hollywood, Aug. 31.

Production of Booth Tarkington's "Seventeen" is first slated for the Newhaus National theatre, formerly the Figureroa Playhouse. Leon Janney set for lead and W.G. McNamara, producer and director, negotiation for Mitzi Green. $1.50 top.

House named after Victor Newhaus, who has five-year optional lease. His first will be German production of "Hero and Leander," one night, playing Sept. 25. Potboiler Theatre production of "Anathema" set for Oct. 15 there and Newhaus National production of Pirandelo's "The Living Mask" for Sept. 28.

Fee Back at Oakland

San Francisco, Aug. 31.

John G. Fee, former Duffy stock player, is back at the Fulton across the bay in Oakland as stage director rehearsing Florence Reed's show, "East of Suez." Fee had been managing "Ladies All" in Hollywood.

In support of Miss Reed will be Irving Mitchell and Barbara Jo Allen from the Duffy ranks, Leonard Strong and Norman Field.

Field's fourth wife got a Reno divorce from the veteran Oakland actor (24), charging cruelty.

B'way Brokers Pay $1 Premium for "Vanities" $3 Tickets on Long Buy

Wilting

Los Angeles, Aug. 31.

Chorus boy in a musical was pouting when dress rehearsal lasted to 3 a.m.

Producer asked him what was the matter.

"If this keeps up," the c. b. said, stamping his foot, "there'll be no sparkle in my eyes for opening night."

WHITE'S MERMAN DEAL WORKING IN 3 WAYS

George White has bought or borrowed Ethel Merman's contract from Aarons & Freedley in what appears to be a three-cornered deal. Two other points are the reported postponement of the A. & F. Gershwin musical and the booking of Jed Harris' musical into the Alvin, New York, to give that theatre a show.

Postponement of the Gershwin show is understood having been caused by book trouble, a number of these being noted. John MacGowan and Fred Thompson are said to be writing one presently.

Harris has "Little Boy Blew," by Otto Harbach and MacGowan. Book for "Boy" is said to be among those turned down by Aarons & Freedley.

Miss Merman goes into the new "Scandals."

Mae West Among Stars On the Shuberts' List

The Shuberts are laying stress this season on the stars.

Their list includes Irene Bordoni in a new show. Sir Guy Standing and Edith Barrett, in "Mrs. Moonlight"; Mary Boland, in "The Vinegar Tree"; Katherine Cornell, Grace George, Ethel Barrymore, Helen Hayes, Fred Stone, Ed. Wynn, Judith Anderson, Phil Baker, Fannie Brice and Ted Healy; Leslie Banks in "Lean Harvest"; Philip Merivale in a new show, Mae West and the Shakespearian Co. headed by Fritz Lieber, William Faversham, Helen Mencken and Tyrone Power.

Minor, Guild Stager

Ray-Minor Corp. has reached an agreement with the Theatre Guild for the latter to use Worthington Minor's services as director for six weeks, starting Sept. 15. Minor will direct "Reunion at Vienna" by Robert Sherwood, for the Guild; rehearsals to start on that date.

Agreement calls for the Guild in all publicity, billing and advertising to mention Minor's name prominently with the notation "by arrangement with Ray-Minor."

"Reunion at Vienna" will have Alfred Lunt and Lynn Fontanne heading the cast. It will include Helen Westley and Henry Travers. Aline Bernstein will do the sets.

NO COIN—OUT!

Fred Fisher Fell Down on Backing Souvaine in

Because he couldn't raise the necessary backing, Fred Fisher is reported declared out of his proposed musical, "Panic Is On." Henry Souvaine has bought Fisher's share.

Coincidentally, it was explained that several authors concerned with the show had done the necessary promotion and hoped to start in pronto.

Morrie Ryskind and John Held, Jr., were named as two of the writers.

Stopped in Rehearsal

Rehearsals of "Wharf Nigger" at the Provincetown Playhouse in the Village were stopped Friday (21) by Equity. No bond money to guarantee the players.

Meyer Fondiller started producing, after Philip Gerton, hosiery merchant, changed his mind about taking over the piece for Broadway.

Broadway agencies came to terms with Earl Carroll on a buy for "Vanities," a premium applying on the better locations. The deal is for 32 weeks, similar to the buy on "Scandals." Terms call for 20 weeks plus 12 weeks, the percentage of the return privilege being larger for the latter period.

Generally understood that the brokers are paying $1 each over the box office price to the management for front locations, said also to apply to "Scandals." With "Vanities" in top demand, brokers were glad to buy over the box office price. Although the b. o. top is $3, the agencies were asking from $8 to $15 per ticket Saturday (29). On that day one agency claimed to have sold over 500 tickets for the two performances.

There is no tax on tickets up to $3. Under the law half of any money received by a theatre over the established b. o. price must be paid the government.

The allotment of tickets for "Vanities" to each broker is arranged so that about half are good locations, with the balance further back on the lower floor. Whether tickets for the latter locations calls for the same premium to Carroll is not clear, but some agencies' deals appear to be a flat rate per ticket.

Difference in Price

McBride's and Postal-Leblang are not included in the buy on the same basis as the other agencies because they guarantee not to sell to the public at more than their advertised premium—79 cents per ticket for McBride's and 50 cents at Postal-Leblang. The allotment to McBrides' and Postal is 307 tickets per performance, not as large as it seems for a house the size of the Carroll (over 2,500 seats), and the fact that less than half of those tickets are in the front of the house. This deal does not exact a premium to the theatre in consequence of the restricted selling price. The McBride's-Postal arrangement is for a money total within a set period, rather than a regular buy covering that term.

McBride's and Postal are expected to come to agreement with George White on "Scandals," this week. Other agencies have bought about 500 tickets on the lower floor. The remainder, about 200 tickets, will probably be allotted the McBride buying combination, which takes in Postal and Bascom.

A program line at the Carroll stating the top price will be $2.50, starting Oct. 11, was an error. It was supposed to apply to Saturday afternoons. The other three matinees are $2 top.

BACK TO OLD FAVS

Change of Management and Ideas for San Diego Stock

San Diego, Aug. 31.

With Lawrence Marsh as the new manager, the Savoy theatre has been turned over again on a 10-year lease to interests represented by F. F. Grant, attorney. Inside is that Marsh, who was formerly director of the Savoy Players' stock company, has found a couple of angels here ready to play ball his way.

Alexander Reynolds, Jr., who recently leased the house, posted a two-weeks' notice for about 35 employees, including the entire stock company cast. They'll be out Sept. 5.

Marsh's idea is to bring back all the old favorites of other years here and to use guest stars. The house will not run Sundays. First of the outside stars will be Virginia Brissac, popular here with the old Strand stock company in 1918-19-20. She will play one week only, starting Sept. 7 in "Romance."

Colored Scene In

"Jacob's Ladder," using 35 colored people, a synchronized church and cabaret scene written by J. Rosamond Johnson, which Flo Ziegfeld turned down as a proposed Negro feature with the "Follies," is employed by the new "Fast and Furious" show.

Johnson has evolved a 2 in 1 scene where religious spirituals are worked in slow rhythm against the hot syncopation of the night club music.

Shuberts Start New Season by Jamming Road with Erlanger's

Season on the road seems starting off on the wrong foot, a paradox to the talk of "bring back the road," or "save our stage." Two directly opposed attractions are being pitted against each other in two cities.

It is a situation deliberately precipitated by the Shuberts, their conception of business proceedure after failure to attract a pair of money shows into the Shubert office. A booking battle with Erlanger's may result, not to the relish of the latter and not the latter's fault.

The two attractions under fire of the Shuberts are both independent ventures—the successful "Green Pastures," presented by Lawrence Rivers (Roland Stebbins) which exited from the Mansfield, New York, Saturday (29) and Milton Aborn's hit musical organiation which spanned the summer in Gilbert and Sullivan revivals at Erlanger's theatre in New York.

"Pastures" opens on the road at the Illinois, Chicago next week. In an attempt to take the edge off the unique colored drama, another all colored show, something called "Pearly Gates" was suddenly placed in the Olympic, Chicago, yesterday (31). It is a Shubert booking. First indication of the move was Friday night when Chicago was plenty sniped with paper on "Pearly Gates." This troupe is a combination of spiritual ensembles and camp meeting revival dramatics. It played several Southern cities last season. Original idea was to bring the "Gates" into New York, the Shubert participation coming as a surprise. Southern show also known as "Road to Heaven."

Wanted "Pastures"

The Shuberts have been attempting to annex "Pastures" for the road ever since it opened, more than a year and a half ago. Being in the independent operated Mansfield, (Chanins) Charles Stewart, general manager for Rivers, was free to book with either Erlanger's or the Shuberts and he chose the former. The opposed booking of "Gates" apparently is a move against Stewart. Opinion is that the reaction amongst Chicago critics will not favor the Shubert-booked show. Similar feeling is probable in Boston in the opposed Gilbert and Sullivan shows.

Milton Aborn is associated with Howard Marsh in the G.&S. revivals, Marsh also appearing. He was with the Shuberts a number of seasons because of one of those term contracts. Last spring they opened in a Shubert house in Newark, doing very well there. Aborn invited Lee Shubert to look at the troupe and suggested summer continuance on Broadway. Shubert's answer was: "The season is over."

Erlanger's Booked

Aborn then took his idea to Erlanger's and the theatre of that name was booked for 10 weeks. So successful has the summer been there that the organization is now in its 18th and final week. Last week with "Mikado" the gross was $16,000 at $2 top. Other revivals may follow but the original, well balanced company goes on tour. Policy has been to play each G.&S. piece two weeks. Latterly they have been repeating the revivals. Under contract provisions, the attraction was obliged to take Erlanger road bookings, which the management desired anyway. "Civic Light Opera" is the name of the Aborn-Marsh company.

The day after Shubert arrived from Europe a call was sent out and the scheme to take the edge off the Aborn shows became known. The Shuberts are calling their troupe the "Civic Mikado" company, the intent being palpable.

It is claimed the opposed Shubert "Mikado" company does not approach the rating of the Aborn-Marsh outfit. It will open in New Haven for three days next week, going into the old Keith Boston house now known as the Lyric at $1.50 top, Sept. 14. Aborn's show will play the Colonial, Boston, at $2 top. There being no royalties on Gilbert and Sullivan works, opposition of this kind is possible.

Shuberts simultaneously announced their "Civic" company for Phila. at "a Shubert theatre." That move is supposed to have been a bluff, since the Aborn company is not due there until November. However another Shubert "Civic" company is reported being ready, with the probable intention of beating Aborn to the other stands.

Both or Neither?

A tablet back stage at the Earl Carroll over the entrance to dressing rooms reads: "We prefer less talent and more loyalty."

Managers' monicker is attached.

"SPOT'S" $9,800 WEAK IN L. A.

Los Angeles, Aug. 31.

More hot weather sloughed what started out to be a fair week. "The Nine O'Clock Revue" alone held up.

"On the Spot" at the Belasco started poorly for that house with $9,800 despite the strong cast, including Crane Wilbur, Anna May Wong and Glenda Farrell. House usually can count on over 15 g's for the opening week.

"The Bad Penny," William Anthony McGuire's new play, folded at the Biltmore at the end of the second week. Piece got fair notices but no b. o. attention; last week getting less than $6,000. McGuire will do some rewriting, then head for New York with the same cast.

"The Broken Wing" closed at the El Capitan after four weeks of not so hot biz. Final stanza got $4,700. "Ada Beats The Drum," with Irene Franklin and Burton Churchill, opened Monday to a good advance.

"Nine O'Clock Revue," co-op musical, continues to draw, taking $7,300 on the week at the pint-size Music Box. New material is being slipped in with hopes of prolonging the stay. In its seventh week now.

Estimates for Last Week

"The Broken Wing," El Capitan (4th, final week) (CD-1,571-$1.50). Ducked out to $4,700 after a dull month. "Ada Beats The Drum" opened Monday.

"On The Spot," Belasco (1st week) (D-1,103-$2.50). A disappointment at $9,800, but should pick up if weather breaks.

"Nine O'Clock Revue," Music Box (7th week) (R-965-$2). With a nut of less than $5,000 the black ink has been working overtime for the last three weeks. Last stanza got $7,300, with everyone satisfied.

"The Bad Penny" (2nd, final week) (CD-1,656-$2.50). Folded with a $5,700 take and a lot of rewriting to be done before it gets to N. Y.

$8,000 CHI'S BEST

Everything 2-for-1—Cool Weather Breaks

Chicago, Aug. 31.

Legit list now increased to four, with every one of the shows in on the cut-rate scramble. "Salt Water," which opened at the Playhouse Saturday (29), joined from scratch. Continued cool weather helped to hold up grosses all around.

"A Modern Virgin," the Shubert's initial season entry, managed to squeeze through to a slightly better take over the previous week. Threw out the two-for-one lifeline midweek, but reaction from this source not expected to materialize for a week.

"High Hat" at the Adelphi has announced a definite departure date. Comedy goes out Sept. 12, Detroit-bound. "Stepping Sisters," last season's run leader, figures on holding on at least through the week of Sept. 19. No show yet carded to replace it.

Nothing is on the way until Sept. 7, when "The Green Pastures" takes up its indefinite abode at the Illinois.

Estimates for Last Week

"A Modern Virgin," Garrick (2d week) (C-1,997; $2.50). Hasn't been able to lift itself over $8,000. Clipped scale may help the current week.

"High Hat," Adelphi (10th week) (C-1,160; $3). Figured at doing better than even at around $5,500. House goes dark from Sept. 13 to 20, when "Unexpected Husband" unfolds.

"Salt Water," Playhouse (opened Saturday) (C-602; $3). Cast features Taylor Holmes, Fiske O'Hara and Dorothy Lord. Opened Saturday.

"Stepping Sisters," Blackstone (23d week). Reported $6,500. Tracy Drake still trying to get something to bridge the likely shutdown of this one Sept. 26 week and the opening of Mrs. Fiske's "Against the Wind" Oct. 26.

18,000 SAILORS IN FRISCO

Indian Summer, Too—Holdover Shows Do Well Enough

San Francisco, Aug. 31.

Despite Indian summer weather, legit biz was good last week with the fleet in the harbor and 18,000 men ashore.

Alcazar was low at $4,200 for the third and final week of "Oh, Boy." Show folded Saturday (29). Alcazar will be dark for a week, maybe a month, until Leo Carrillo arrives with "The Broken Wing." "Greeks Had a Word for It" opens at the Geary tonight (31), while the Curran will be dark one week.

Estimates for Last Week

"As Husbands Go," Columbia (1st week) (C-1,700; $2.50). Fair at $6,500. Will continue second week. Too many try-outs here recently. German film last week, "Merry Wives of Vienna," did good in one-week showing, $5,000 with 75c top.

"Oh, Boy," Alcazar (3d-final week) (M-1,269; $1.50). Poor at $4,200. Folded Saturday (29). House dark.

"School for Scandal," Geary (2d-final week) (C-1,600; $3). Mats good. Grand better than first week, $18,000.

"Vinegar Tree," Curran (5th-final week) (C-1,700; $2.50). Finished strong, $14,000. Jane Cowl in "Camille" Sept. 7.

BROUN'S CO-OP GROSS RISING—$13,500 NOW

Heywood Broun's co-operative "Shoot the Works" is climbing into the success class. Gross for the sixth week at the Cohan, New York, was nearly $13,500. Considering that the Marx brothers had tilted the gross the previous week, last week's business marked an upward trend.

The players again received $200 and $300 each. Fewer expense items were charged off. The non-salary Broun got about $1,000 more of his money back. Show now only owes the columnist-actor $3,000 and the betting is that, he gets it all back. That goes for Bill Plankerton, Broun's friend who stuck in two G's and isn't worrying about it. The Minneapolis youth is abroad and was probably shocked to receive a check for $250. Neither he nor Broun will accept any profit.

A flock of guest stars and names will appear during the week. Helen Morgan who has a 50-minute interval during appearances in the "Follies" went on last night (Monday) and also tonight (1) by permission of Ziegfeld. Bugs Baer will go Wednesday night. Harry Rose is slated for Thursday and Herb Williams will express his good luck wishes Friday night.

Fighters Chill

Last week the appearance of the fighters didn't mean much. Benny Leonard and Al Singer went through the motions. Jack Sharkey was introduced one evening by Broun who said he might go a fifth of a round with the champ if having several months to get into condition. Sharkey cracked right back, saying that judging from his last appearance (with Mickey Walker) he was the one that needed condition.

The "Works" may move after another two weeks as a new attraction has been booked into the Cohan. It is said to be "Tel a Vision" the maiden effort by Major Andrew White, of radio. By courtesy of Mrs. Joe Leblang the "Works" engagement gives only operating expenses to the Cohan. There is to be a spilt if the gross betters $15,000 which it has not to date.

W. E. After Legit Sites As 50% Sound Houses

Western Electric hopes to throw a wrench into legit theatre traditions via wire, even though there are actors on the stage. The new Earl Carroll is the first legit house to go what is called 50% sound.

No longer will the crowd in the lobby know the curtain is about to rise by the sounding of a buzzer. Instead, a voice through a local loud speaker will render the summons verbally. Likewise, speakers in each dressing room will inform cast members of their impending cues.

Primarily, however, the aim is placement of amplifiers in any part of the theatre where ordinary diction is found to register indistinctly or faintly.

With Show Weather B'way Grosses Gallop Upward for Winter Figures

Grosses on Broadway last week approached winter figures—that is for the best of the limited legit card. Throughout August trade was on the upgrade to a degree above expectations. Favoring weather with threatening week-ends helped materially.

The trio of new attractions which ushered in the new season developed one money show—"Vanities" at the new Carroll. Two dramatic entrants, "Three Times the Hour" at the Avon, and "After Tomorrow" at the John Golden are in doubt.

Upon its Thursday debut "Vanities" immediately jumped into the list leadership. At $3 top the large capacity of the Carroll permits a possible gross above $65,000 weekly. Show is on a 10-performance basis, with four matinees.

The "Follies" again bettered $46,000, with "Band Wagon" getting its full quota of $43,000; "Third Little Show" improved to $19,000.

"Grand Hotel" moved up to $25,000, not much under mid-season form of the holdover hit; "Barretts" got nearly $17,000 in seven times.

"Once in a Lifetime" ends a virtual year's run at the Plymouth, which gets "The Man on Stilts" next week; "Mikado" will be followed by "The Merry Widow" at Erlanger's; "Precedent" also announced to close Saturday.

Next week's incoming card also has "Scandals," postponed from this week but there is some doubt as to the premiere, with a chance the show will remain out another week; "Free For All" at the Manhattan; "Just to Remind You," Broadhurst; "Ladies of Creation," Cort; "The Singing Rabbi" (English), Selwyn; "Fast and Furious" (colored), New Yorker.

Estimates for Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta; Capacities and top prices also indicated.)

"After Tomorrow," John Golden (2d week) (CD-900-$3). Did not get break in notices; business after brilliant premiere indicates chances in doubt.

"Barretts of Wimpole St.," Empire (31st week) (CD-1,099-$3.85). Nearly $17,000 last week in seven times; Saturdays resume next week.

"Cloudy with Showers," Morosco (1st week) (C-893-$3). Presented by Patterson McNutt; written by Floyd Dell and Thomas Mitchell; opens tonight (1).

"Follies," Ziegfeld (10th week) (R-1,622-$5.50). Holds to capacity; bettering $46,000 right along.

"Friendship," Fulton (1st week) (CD-913-$3). Presented by George M. Cohan; written by Cohan, who stars in it; daughter Helen also appearing; opened Monday (31).

"Grand Hotel," National (44th week) (D-1,164-$4.40). Back almost to winter pace; better show weather shot gross over $25,000 last week.

"Once in a Lifetime," Plymouth (50th week) (C-1,042-$3). Final week; comedy hit will be followed next week by "The Man On Stilts."

"Private Lives," Times Square (30th week) (C-1,057-$3). Another week; $7,000 or better and profitable last week; goes to road.

"Shoot the Works," Cohan (7th week) (R-1,360-$3). Held to very good money; last week co-operative revue did nearly $13,500, with actors liberally pro-rated.

"The Band Wagon," New Amsterdam (14th week) (R-1,423-$5.50). Another excellent week's business with $43,000; indications new musicals will not materially affect this one.

"Third Little Show," Music Box (14th week) (R-1,000-$5.50). Climbed again, gross going to $19,000 or better; may run to Thanksgiving.

"Three Times the Hour," Avon (2d week) (D-830-$3.85). Season's first show; reviewers skeptical; first seven times indicated weekly pace of about $6,000.

"Unexpected Husband," 48th St. (14th week) (C-969-$3). Unless something new looks better, current attraction may stay well into autumn; over $5,000 and apparently okay.

"Vanities," Earl Carroll (2d week) (R-3,000-$3). With Thursday (27) start, took lead in demand and money; amazing theatre and great production, but reviewers took exception to off-color skits; capacity regardless.

Other Attractions

"Mikado," Erlanger's; final of 18-week season of Gilbert and Sullivan; revival of "The Merry Widow" next.

"Precedent," Bijou; final week; came up from Village and stuck through summer; tours.

Career

Hollywood, Aug. 31.

Advance man was panning another agent, saying he never wrote any of his own copy.

"But just the same, defended another, "he's the author of two of the best known works in show business—"O.K. 2" and "I. O. U."

PHILA. BARE OF SHOWS LABOR DAY

Philadelphia, Aug. 31.

Philly's first legit show of the 1931-32 season has come and gone, doing smart business except at the very end of the week, but, despite the auspicious start, nothing new has been lined up for another two weeks. The one booking rumored for Sept. 7 turned out to be a false alarm, and for the first time in many years—with the one exception of the season of the musicians' strike—Labor Day is bare of shows in this city.

The next attraction, as now scheduled, is "Twisting the Law," at the Walnut on Saturday, Sept. 12. Thereafter comes "The Laugh Parade" with Ed Wynn on the 14th at the Shubert; "The Cat and the Fiddle," new Max Gordon musical, on the 19th (another Saturday opening) at the Garrick; "Peter Flies High" (Broad) and "Everybody Welcome" (Forrest) on the 21st; "Lean Harvest" (Walnut) and "Fine and Dandy" (Erlanger) on the 28th, and "The House Beautiful" on Oct. 5 to reopen the Chestnut.

Full Bookings

Unlike the last two seasons, Philly's seven remaining legit houses are pretty consistently booked up to the holidays, and some of them until March.

"Free for All," with a $3.50 top, beat $19,000 last week at the Garrick, the Friday and Saturday night trade falling off because of the usual week-end exodus to the Jersey coast resorts. For some reason, orchestra and gallery business was good, and that in the balcony off all week at the Garrick. The management tried to hold the show in, but the Atlantic City booking this week couldn't be cancelled.

'PASTURES' DID $21,000 IN 79TH, CLOSING, WK.

"The Green Pastures' ended its great run of 79 weeks at the Mansfield Saturday (29) spanning two summers. The colored comedy drama's closing week's pace was close to $21,000. The fireman closed the sale Saturday matinee when 60 standees were in.

Ten performances were played, two matinees added and not announced until Wednesday. It was estimated that 5,000 persons were turned away from the box office during the closing week. After touring over here "Pastures" will be sent abroad.

But England turned it down.

Arno Show's Delay

Rehearsals for "Here Comes the Bride," the Peter Arno debut managerial effort has been set back two weeks.

One reason is a revision of the book which Arno wrote. Another is engaging of Clark and McCullough to star in the show. Duo asked for time to prepare. Show was first known as "The Road to Reno."

Change of title probably decided on because it reminded the artist-humorist of the alleged alteration with Neely Vanderbilt at Reno.

Goetz' Backed Show

Cole Porter and Herbert Fields are back from Cleveland, where as guests on the Hanna estate they completed a new musical show to be produced by E. Ray Goetz. Understood that Goetz is expectant of getting Cleveland backing.

Reported engaged for the cast are Irene Franklin, Peggy Wood, William Gaxton and Jack Thompson.

Jolson Again Sept. 21

Shuberts have set Sept. 21 as the opening date for the Al Jolson road tour of "Wonder Bar" one week, for Newark.

Show slated for eastern keys.

Plays on Broadway

VANITIES

Ninth edition of the Earl Carroll revue in two acts and about 30 scenes. Produced by Carroll. "The Most Beautiful Girls in the World" featured. Principals: Will Mahoney, Lillian Roth, Bill Demarest, Helen Lynd, Olive Olsen, Mitchell and Durant, Slate Bros., Al Norman, Milton Watson, Woods Miller, Irene Ahlberg.

Girls (36): Clare Carter, Marion Hareke, Nelda Kincaid, Marcelle Edwards, Mickey Devine, Helen Oakes, Dolores Grant, Gene Fursa, Louise Allen, Ida Michaels, Audrey Arlington, Sunny Kest, Jane Moxen, Doris Andrese, Betty Schleindl, Lucille Adair, Helen Arlan, Dorothy Knowlton, Vivian Keefer, Lydia Resh, Flo Ward, Vi Arnold, Alice Kerwin, Betty Sundmark, Edythe Paige, Lois Maye, Renee Bonnie, Ros Mary Murphy, Teresa Meredith, Harriet Hagman, Martha Mackay, Irma Philbin, Gay Orlova, Agatha Hoff, Lorna Rodionoff, Ferne McAllister, Maryjo Engers, Eileen Wenzel, Marion Carewe, Collett Francis, Jacqualine Swift, Julia Mooney, Louis Porach, Shirley Parshall, Villa Milli. Interrupted by Monsieur Ali Sellier, Herr Franz Schegar, Senor Enrique de las Ruelos.

Dances staged by George Hale. Dialog by Ralph Spence and Eddie Welch, staged by Edgar MacGregor. Music and lyrics by Harold Adamson and Burton Lane. Ray Kavanaugh, musical director.

Opened the new Earl Carroll theatre on site of the old one at 50th street and 7th avenue Aug. 27. $3 top.

At $3 top the type of beauty which Earl Carroll has for sale should find a ready market. He has a theatre to peddle along with a form of entertainment, which is an advantage. And this is some theatre.

As for the show on the stage, besides the show that goes on elsewhere in the building, it appears to be the joint work of the cream of flesh act producers, a modernistic-futuristic furniture designer, an escaped lunatic with his own idea of fantasy and Dr. Caligary with a few of the doc's cabinets thrown in. Like the individual efforts of the flash act producers who might have combined to stage this show, the latest "Vanities" possesses the same basic fetich for flash and nothing else.

If that sounds like the nuts, it isn't any more nuts than the chromium-plated go-carts from which free ginger ale is dished out during intermish in glasses with the brewer's name stamped on the bottoms. These carts, in the list of innovations in the program, are "the sole creation of Mr. Carroll. They were especially designed and built after plans suggested by him."

Another masterpiece that isn't on the stage is the full page testimonial in the program from the producer to William R. Edrington, his southern bankroller. His friendship for Edrington, writes Carroll, is his "proudest and most precious possession." The project, Carroll announces, cost $4,500,000, which might be a bit long or strong, but long or short is worth a page in the program.

As for Carroll's show, it is lopsided with looks and shy of guts. The 36 show girls are generally beautiful, so beautiful Carroll's personal estimate needn't be modified more than 10%. Costuming and scenic backgrounding are exquisite. A couple of production novelties are knockouts. The tom-tom first act finale to Ravel's "Bolero" might have been the outstanding number of the modern revue stage had it been handled with a keener sense of pace.

Principals are of high calibre; the women among them get by best when singing, the comedians among the men doing best when doing something of their own rather than when sticking to the script. The comedy isn't comedy. It's mostly non-camouflaged rewriting of bum gags, all dirty, and those that are not dirty are filthy. As a comedy skit picker Carroll is a good water cart designer, but too much oughtn't to be expected from one man. His thoughts are confined to beauty that appeals to the eye rather than comical cleanliness that might appeal to the mind. And although the same sort of thinking once drew a fleet of paddy wagons to the stage door, the brassieres on the girls might prevent recurrence.

None of the 36 girls is ever without a brassiere. They're about as concealing as cellophane underwear. Still they're brassieres, so who can accuse the Carroll girls of appearing in the nude?

But why Carroll, who thinks nothing of using jokes at which the Minskys would take affront, puts clothes on his beautiful girls is still a question that may or may not have been answered.

Saturday matinee (29), the revue's third performance, given to a filled house, the puppet recitation opening had been dropped. This cut Mayor Walker out of the script. The show started instead with the girls strewn about a stepped platform, monotoning the theatre's new angles to dialect interruptions by three audience plants. This composite flash of the Carroll brand of show girl beauty lends an appealing shove-off. It leads to a duet of "It's Great to be in Love," just a song by Helen Lynd and Milton Watson. Electrical curtain didn't work Saturday. But one of only two mechanical mishaps in a performance that's replete with strange devices.

"Holmes Sweet Holmes" is a blue three-part blackout played by Will Mahoney, Bill Demarest and Frank Mitchell. They're stewed and tossed out by two of the wives, finally getting a welcome in an apartment recommended by a bartender. "Graduation Day" is another blackout with Jack Durant as the professor and the girls giving him the razzberry as the light douser. As old as the razz has gotten to be in all kinds of shows, it's almost new here in comparison. "Have a Heart" is sung by Lillian Roth and Woods Miller in front of a pretty flower pot set. Loose leg dance by Al Norman is the stage setter, under another dirty skit, "Reno-vated." It concerns two couples switching husbands and wives and the writer muffed nothing.

"Going to Town With Me" is a dance lyric with the girls dancing to Olive Olsen's singing lead. The girls are lookers rather than dancers. "Bedlam," a bed sketch, followed and gave the balance of the show a struggle for the dirt honors. The authors couldn't see two men in a bed as a strong enough climax, so "rubber balloons" was tossed in. It's an adaptation from a Nut Club (Village) creation.

A number about midway in the first part and simply called "Chromium," is the first of the heavy scenic flashes, and stunning. The mountings are plated with shiny silver metal. Costumes involved in this strike the same excellent color taste that prevails through all the girl's chances.

Under the first finale the stager spotted Will Mahoney's xylophone dance, which was logical, as was the placing of the principal comic's pratt-fall dance under the second act blow-off. In the latter, time shortage appeared to have necessitated Mahoney getting right into it after a fast opening song instead of building up in the usual way. It took three or four falls to get them excited, whereas the first flop generally gets 'em. But there was nothing else in the show to lay a base for the finish, and eventually Mahoney floored them.

Just ahead of his xylophone dance came a studio skit in which Mitchell and Durant stopped the show with their knockabout routine. Proximity of the two bits tends to group the show's two hardest hits too closely. Lucille Page, Al Norman and the three Slate Bros., all dancers, registered other individual socks along the way.

The first act's finale is performed by the girls and a jungle drum corps of perhaps 20 colored men. Obvious intention was to build easily on the deep rhythmic foundation of Ravel's composition and the constant tom-tom. It fell short of the real objective because the stager in his desire to build easily, used too much time. The slight wiggling of the Misses Irene Ahlberg, Beryl Wallace and Ida Michael, three white figures in scanties amidst a symphony of black and red, promotes a little interest, but gets tiresome rather than hot and the required effect is lost.

"That Smith Man," a second part blackout is long on dirt and time and like another in part one, opens and closes under the sheets. Harry Hershfield's finish to song skit is the cleanest, yet the funniest gag in the show. It's in a restaurant scene in which the Central Park Casino gets the billing. "Somewhere in Paree" is an old photographer blackout that's worn out from constant use in burlesque and elsewhere.

The "Vanities" comedy runs on and on that way. If Carroll paid for that material he might as well drop a nickel in the slot the next time he takes a breath of fresh air.

In the much publicized dinosaur creation Miss Page first appears between the jaws of the prehistoric model and changes to the floor to go into her contortion routine. Doing this is a one-way traveler to which the girls are attached. They walk with it as it moves across the rostrum. A similar sliding curtain with the living figure idea was used in last year's "Vanities."

Finale set is an exaggerated bar that suggests an idea once staged at the Roxy. It's a resume of the show with everybody walking on for applause, and everybody manages to get on.

The three principal women are three different types, although there is some friction early in the running before Miss Lynd and Miss Olsen have opportunities to distinguish themselves. Miss Lynd does most of the soubreting and in this show exhibits much progress. Miss Roth has the chief singing chances, opposite Milton Watson

(Continued on page 56)

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Shows in Rehearsal

"Twisting the Law" (Gaige) Booth.

"Everybody's Welcome". Shuberts) 44th St.

"Nikki" (Harrison Hall, Inc.) Longacre.

"Sing High, Sing Low" (Walker-Towne, Inc.)) Harris.

"I Love an Actress" (Erskin) Beck.

"Two Seconds" (Lande) Edison Hotel.

"Tempest in Teapot" (Moses) Gaiety.

"Laugh Parade" (Wynn) Imperial.

"Cat and Fiddle" (Gordon) Liberty.

"Tell a Vision" (White) Vanderbilt.

"Breadwinner" (Kendall) Capitol Thea. Bldg.

"Lottie" (Sax)

Erlanger's New Customer

In booking "Tempest in a Teapot" for a Broadway opening Sept. 29 in the Gaiety the Erlanger office has a new customer. Its producer, Harry Moses, has been doing biz with the Shuberts through "Grand Hotel" at the National.

Moses is credited with owning the bulk of the stock in "Hotel" although Herman Shumlin is given full producing credit in the press matter.

Moses is a downtown New York lawyer.

Tell's "Madness" Play

"American Madness" is another play written by Pincus William Tell, dramatic editor of the Harlem "Home News." Story deals with the ballyhoo for an endurance contest winner. It is said to be similar in theme to "The Man on Silts," which Arthur Hopkins now has in rehearsal.

Tell placed his script some six months ago with his play agents. Sam H. Harris is considering it for the stage, and Universal for a Lew Ayres talker.

JUST PASSING THRU

Chicago, Aug. 31.

Romaine Simmons, of the Shubert home office, put in a day here last week holding voice auditions at the Grand opera house. Purpose was to get a line on local talent available for spotting in operettas carded to come into Chicago this season.

Shubert caster went on to St. Louis, without passing out any contracts or promises.

Engagements

John Butler, Al Hill, Irene Homer and Rosa Keane, for "Twisting the Law" (Gaige).

Ifor Thomas and Hilda Kutsukian for "Sing High, Sing Low." (Pemberton).

Angela Atwell, for "After Tomorrow" (Golden).

Beatrice Belkin, "Laugh Parade" (Wynn).

Eugene Powers, "He" (Guild).

Shirley Booth, Herbert Ashton, Jr., Geo. MacQuarrie, Arthur Ross, Sam Park, Benedict MacQuarrie and Royal C. Stout, "The Enemy Within" (Roy Wallins).

FUTURE PLAYS

3 Shows Out

Three shows are slated to leave Broadway this week, all going on the road.

"Once in a Lifetimes" ends a stay of 50 weeks. It was last season's comedy leader and led the non-musicals for months. At its height the pace was $26,000, with the average over $18,000 until late spring Moved from Music Box to Plymouth early in summer.

"Precedent" started in the Village and was moved to the Bijou, where it stayed through the summer. Not much money but got by, co-operatively.

"Mikado" is of the Gilbert and Sullivan season, which the Civic Light Opera company made a success at Erlanger's. The organization tours with a similar policy of alternating in G. & S. operettas.

Alternating German Cos.

Milwaukee, Aug. 31.

Deutscher Theater Verein has guaranteed sufficient funds to make another season of German plays possible at the Pabst.

Milwaukee and Chicago companies will be seen every other week, alternating between the two cities. Performances will most likely be given on Sunday nights, as before, so as not to interfere with other bookings at the house.

Margaret Rice continues as manager.

Rep in Large House

Chicago, Aug. 31.

Harley Clarke's Chicago Civic Shakespearean Repertory will forsake its intimate playhouse in the Opera building for a Shubert theatre in the loop this year. House will probably be the Garrick.

Idea is that the engagement this season is for only three weeks. There are only 400 seats in the intimate theatre they've been showing in previously.

Winding Up Cape Cod

"A Golden Cinderella," starring Grace George, will be the last show of the Cape Cod players, opening week Sept. 21. Likelihood is that it will be moved intact into the Playhouse, New York, as William A. Brady's first production this season.

Brady is supervising at Cape Cod, with production by Raymond Moore and Brady.

Rushing "Bad Penny" East After Revision

Los Angeles, Aug. 31.

William Anthony McGuire is taking "The Bad Penny" east immediately with almost the entire cast intact, headed by Henrietta Crosman and Charley Grapewin. Piece doesn't go to Frisco from here, but is being rewritten for an out-of-town break-in around New York.

Thus far McGuire has been financing everything himself out here, although Dillingham and Erlanger's are both in for a third each with the author.

McGuire denies any knowledge of a $31,000 claim due Robert V. Newman and states that the Al Jolson judgment for $6,000 is on a note he (McGuire) endorsed on behalf of Newman as a gesture of friendship. There were in all four courtplasters on the Biltmore at the opening of "Bad Penny."

Vic Morley Back

Victor Morley, after five years away, returns as an actor in "Three Little Sisters," for the Shuberts.

Morley quit the stage to direct Lew Cantor's shows for three years. He then free lanced.

Shuberts start "Sisters" about Sept. 14.

Nadel's Musical "Heart"

"How's Your Heart?" will be the title of the new E. K. Nadel musical, with the music to be written by Harry Revel and Mack Gordon.

Earl Lindsay will stage it.

"Lottie," by Arthur Wilmurt, previously titled "Lottie Gathers No Moss," opens Sept. 21 at the Windsor, Bronx. It's Carol Saxe's first show.

"Golden Cinderella," by David A. Balch, opened Monday (31) at the Cape Cod Playhouse, Dennis, Mass., on a tryout for William A. Brady. Grace George is starred. Jessie Bonstelle directed.

"Vinegar Tree," produced last season, starts a road tour Sept. 14 in Boston, Dwight Wiman producing. Mary Boland still heads the cast.

"Singin' the Blues," Aarons & Freedley colored musical drama, opens Sept. 7 at Newark, coming to the Liberty, New York, Sept. 16.

With their first musical set and readying for New York, Schwab and Mandel have started definite work on mounting a second musical. Piece, to be titled "Always Young," goes into rehearsal this week. Writing was done by Frank Mandel, Oscar Hammerstein II and Sigmund Romberg.

"The Wall Between," a drama by Lawrence B. Wallis, will be produced by Amos Paglia and Sol Green, brother of Morris Green. It is due for rehearsal Sept. 15. Author is a professor at Holyoke College, Mass.

Second play of the season for Arthur Hopkins will be "Little Old Boy" by Albert Bein.

Hopkins' first play "The Man On Stilts" is now in rehearsal.

"Scandalous Affair" by F. Rath, optioned by Brock Pemberton.

Miller and Lyles will head a new show, "Harlem Racketeers," starting rehearsals the middle of September. It's an indie producing proposition.

"Here Comes the Bride," first known as "Road to Reno," Peter Arno's debut production goes in rehearsal after a two-week delay. Clark and McCullough will be starred. George Murphy, in "Shoot the Works," engaged for juvenile lead. Murphy will continue to work with Julie Johnson at El Patio, night club.

"Along the Left Bank," by Elmer Rice, will be co-produced by the author and Joseph T. Bickerton, Jr. Latter is a lawyer, who takes an occasional legit fling.

Casting in about a week.

2 Shows Aside

Shuberts musical, "Cocktail" is postponed indef, reportedly, with the reason Jake Shubert's dissatisfaction with the book. "Arms and the Maid" recently tried out, will be the replacement.

Another put off is in "Death Ray" for James Elliott, with "Hot Money" instead and casting in a week. Leo Donnelly has the lead.

Mountford's Play's Delay

Harry Mountford's play, "The Great Ray," accepted by an indie producer, has been held up indef.

The play had been set for rehearsal this week.

Stock's Extra Month

Indianapolis, Aug. 31.

RKO vaude is out of the Lyric and stage units are no more at the Indiana-Publix, but the Arthur Casey stock players, at English's, remain for four extra weeks. Company closed its contracted 20-week stay Saturday (29).

Guy Bates Post will have the lead in the first of the holdover attractions. Post will stay a second week.

Brady Buys "Destiny"

William A. Brady has taken Sam Warshawsky's play, "A Woman of Destiny," for New York production about January. Play was tried out in Provincetown, Mass., last week. It deals with a woman who becomes president of the United States.

Mary Young may play the lead in New York.

Mary Forest's Try

Mary Forest, femme producer who started to show "Gasoline Gypsies" at the Lyric, New York, last season but went out before its premiere, will try again this fall with "Mollie," drama with music.

Play is by Chas. Bradley, Otto Motzon writing the music, and Al Koppel the lyrics.

London Show World

London, Aug. 22.

Alleged decline of vaudeville in this country is refuted by Parnell & Zeitlin, who handle Alexander and Mose.

This act was unknown until it received radio recognition. Now, playing their own combination on the road, they have netted $20,000 in 14 weeks as their share.

Billy Bennett, well known in vaude, and James Carew, American legit actor, are the troupers' right names.

"Waltzes From Vienna" received with great enthusiasm at the Alhambra. It looks as though Sir Oswald Stoll has backed another winner.

The principal credit was deservedly given to Hassard Short, an Englishman who has been living in the States for 25 years. It is so many years since Short acted in New York the new generation does not remember him as a player.

Most applause went to Marie Burke, as a dignified countess.

"Waltzes" cost $150,000 to produce and has a weekly roll of $2,000. The house at current prices can take $40,000 weekly, and looks like doing it for a while.

British International is cashing in on the biggest human interest story which has broken this side in years, the "Poseidon" disaster, in which a British submarine was rammed and a rookie named Willis saved the crew at the risk of his own life. British International has already started on a talker taken from the episode, naming the effort after the submarine "Poseidon."

Most spectacular cast yet scored up in an English picture is now held by a Herbert Wilcox production for British and Dominions, tentatively titled "Shuttlecoq."

Picture features Brigette Helm, German star, with pull here, Alfred Rode and the Tzigane Orchestra, big vaude draw here, Joseph Schildkraut, Nikitina, the dancer; Chili Bouchier, and Massine.

Looks like exhibs will confine the pre-release of films to one only, thereby cutting out the American road-showing fashion which was getting a hold here.

Indie exhibs, hard up through guarantees and percentages, find themselves playing first-run talkers months after they've played the same town on pre-release.

Exhibs Association and the Renters Society are in parley about it this week, with a likelihood there'll be a limit.

British International unit back from Tangiers, where it went on location for desert scenes for "McLusky the Sea Rover," without having turned a foot of film and after having shipped sound vans and things.

Insiders are keeping very quiet, but it's understood they didn't think of getting a local government okay first.

Alec Rea has acquired a new play of Temple Thurston's for production in the fall, probably at the St. Martin's. "A Fool There Was," tentative title.

The little Embassy theatre, at Hampstead, opens its season Sept. 1 with a new comedy by Neil Grant, "The Nelson Touch." Mary Hinton, Charles Carson, Lewin Mannering starred.

Thornton Sets Another Season of Shakespeare

Los Angeles, Aug. 31.

William Thornton and his Shakespeare Guild of America commences another season of Shakespearean rep shortly, with an advance man out lining up college and other auspices. Thornton opens at Berkeley, Calif., under university auspices, being a Stanford alumnus.

Thornton's troupe last season did well throughout California, Utah, Kansas, Arizona, Colorado and Oklahoma, and will probably extend its present tour beyond these states.

1930-31 tour wound up in this city quite successfully, making up for some lean takings elsewhere, but everybody was paid off and at no time did the company strand here.

AHEAD AND BACK

Sidney Harmon, ahead, "Precedent."

Alex Yokel, b. m. for Carroll Saxe.

Arthur McHugh, p. a. for Albert Bannister.

Arthur Metzger, back, "Girl Crazy." (Raloff.)

Joe Glick, manager, "Grand Hotel."

Joe Flynn, advance, "Little Sisters."

VAUDE GAINING

Hague House Using Acts Instead of Usual Revue

The Hague, Aug. 21.

Vaudeville is gaining ground in Holland. Besides the Scala, the Gebouw voor Kunsten en Wetenschappen, largest theatre here, seating about 2,000, has gone vaudeville for the two summer months which close the hot season.

Usually either a Dutch or a foreign revue was staged there during August and part of September. First program includes Professor Vandredi, conjuror; Ingrid Nyborg, Swedish "nightingale," and the American comics, Pierce and Roslyn.

DOROTHY STONE WINS OVER LONDON EASILY

London, Aug. 31.

Two American acts on the current Palladium bill goaled 'em at the opening performance today.

Dorothy Stone and Charles Colins proved a revelation of beauty plus dancing artistry.

William and Joe Mandel, the other turn, got a big greeting. Job was tough for the Mandels. They followed a string of imitators of their act into the Pall.

Mitch Lewis Is Back in Home Town After 14 Yrs

Syracuse, N. Y., Aug. 31.

After 14 years, Mitchell Lewis, screen heavy, returned here, his home town, on his way to New York.

Lewis, graduate of Annapolis, secured his stage start as a property boy at the old Wieting opera house here. He has been on the screen for years.

Actor's family was once numerous here, but he found that only an aunt and uncle and their son remain.

Next Show at Belasco

First show to be presented at the Belasco, New York, since the death of David Belasco will be "Brief Moment," presented by Guthrie McClintic Oct. 6. The house is under the management of his wife, Katherine Cornell, with McClintic interested.

The Belasco was invariably used for his own productions by the late showman but there was a notable exception—"Hit The Deck," a Vincent Yougmans musical that ran a year.

Atwill in "Witness"

Shuberts are not assigning any new show to Lionel Atwill, but will send him on tour in "The Silent Witness."

Atwill's tour opens late this month.

CASTING COAST "PRECEDENT"

Hollywood, Aug. 31.

Dickinson Morgan is casting for his Music Box production of "Precedent," to open Sept. 21.

He flew to New York, caught it at the Bijou, and was back in four days last week.

Geo. Young in Psbgh

Pittsburgh, Aug. 31.

George M. Young, with Shubert drama promotion in Chicago, is here to assume the management of the Alvin, replacing T. D. Bonville.

Bonville has been switched to the Royal Alexander, Toronto.

Langner at 48th St.?

Lawrence Langner, Theatre Guild director, who is bringing a rep company to Broadway this fall, may go into the 48th Street for his stretch.

Opening here around Oct. 5 with a Dion Boucicault revival.

Wynn at Imperial

Ed Wynn's New York premiere of "The Laugh Parade" has been tentatively set for the Imperial around Oct. 15.

The top scale will be $4.40.

HYPNOTIC HOOCH

What Happens to a Mesmerized Mexican Stew

Mexico City, Aug. 27.

An Italian hypnotist, playing a local theatre, disappeared after he put a subject to sleep too thoroughly. Subject was a youth who volunteered. Performer made him sleep, but failed to awake him.

Panicked, the hypno. beat it. Youth woke up the next day o. k. Seems he was too full of wine of the country when he went on the stage.

Hypno. still missing.

Shows in Australia

Sydney, Aug. 4.

Talkers

"Viennese Night" will click up 16 weeks in Sydney, making a record here for a continuous run in one theatre. "Old English" but fair and not expected to stay long. "Dirigible" given plenty of advance publicity and may stay. Business fair at Capitol with "Everything's Rosie," "Dude Ranch" and stage act. Orchestra out here and hurting. "Kismet" in for one week, but may stay longer. "Tarnished Lady" faded after two weeks.

Two English pictures, "The Perfect Alibi," and "Escape" doing poorly.

Legit

"A Warm Corner" (W. T.), Cecil Kellaway featured, failed to stay. Gilbert and Sullivan revivals coming in. Legit very weak lately with few new shows.

Vaude

This entertainment looks like coming back, although little premature to forecast.

Harry Muller has following acts at Royal—former legit; Two Rasals, Lily Moore, Rene Riano, Josephine Trix, Clem Dawe, Lee and King; Four Marbellos. Two-a-day.

Roll's Failure

Starting off at a fast clip with revue, Ernest Rolls had a fling at musical comedy production, only to fail. Next try was with vaude-revue, lasting but two weeks and closing suddenly. Rolls made the grave error of replaying the same artists and bits from his other shows, over and over, with the public quickly tiring at $1 top. Public wants only imported acts on a vaude bill.

New Zealand

Business theatrically keeping up very nicely. W. T. road-showing "Sons O' Guns' 'and "The Love Race." American films include "Let Us Be Gay," "Charlie Chan Carries On," "Viennese Nights," "Tailor Made Man," "The Man Who Came Back," "Beau Ideal" and "Don't Bet On Women." "Scandal Sheet" ran up nice score.

British pictures welcomed; current releases include "Middle Watch," "Almost a Honeymoon" and "Compromising Daphne."

Pall's All-English Bill Did $22,500 Last Wk. for Net Profit of $12,500

London, Aug. 31.

Last week's Palladium bill, with all English talent for the first time in months, grossed $22,500. That's about $12,500 profit.

Mostly the acts were old-timers, known in London.

Bostock Sells Stock

London, Aug. 21.

E. H. Bostock, owner of the famous managerie bearing his name, has sold his livestock to the London zoo, one of the world's finest collections of animals.

The road man said he was too old to carry on the game.

Among the animals are some of the finest lions in captivity. They go to their new home in Jan.

Hihatting Home Folk

Paris, Aug. 22.

United Artists local office is creating adverse reaction in some quarters against the visiting stars they wish to publicize by restricting the invitation list to the press receptions given in their honor to the French papers, ignoring English language sheets.

Considerable resentment against the star also results from the English-speaking newspaper representative attempting afterward to obtain an interview, which is naturally refused by the artist, who feels that after a press reception he or she is entitled to privacy.

Only 1 of 3 Looks Good in London, Comedy at Strand Has Best Chance

London, Aug. 31.

Only one of three plays for the week look good. One is a certain flop and the third looks very mild.

"Counsel's Opinion" at the Strand is a typically British light comedy, capably acted. Success practically certain.

"Midnight Love" at the Savoy is a dreary attempt at farce, generally well acted, but pathetically amateurish in construction. Certain failure.

"The Naughty Nineties" at the Criterion is a conglomeration of sickly sentiment and occurrences that may have been naughty in those days. Elderly folk may find it mildly amusing. Success problematical.

"Midnight Love" quit Saturday (29), at the Savoy after five nights.

Piece was replaced by Galsworthy's "The Silver Box" transferred from the Fortune theatre.

SYDNEY VAUDE FAILS

Cost of Imported Acts Too Heavy With Exchange Rate Low

Sydney, Aug. 31.

The vaudeville venture at the Tivoli here has failed after an experiment of less than a month.

Policy prospered with capacity business for three weeks and then went into a nose-dive.

Importation of acts at a high cost under the money exchange rate which is badly against the Australian payer, was one reason.

SUED 'VARIETY' TOO SOON OVER GOOD INFO

Paris, Aug. 31.

Vermel, said "Variety" in its June 23rd issue, would be out as stage producer at the Moulin Rouge for Pathe-Natan. Vermel sued "Variety" over here for $20,000, alleged damage done him by the report.

Had Vermel listened the right way he might have owed "Variety" instead for advance info. Now he is out.

Laye's Next Opera

London, Aug. 22.

A. P. Herbert Anglicizing Offenbach's opera, "La Belle Helene," for Charles B. Cochran, and English title to be "Beautiful Helena." Leading role to be played by Evelyn Laye.

Likely theatre will be Palace, if available for Christmas.

Estelle Brody's Cafe Hit

London, Aug. 31.

Estelle Brody, picture actress, opened at the Cafe de Paris for a week and pulled a capacity audience of exclusives.

She scored nicely and is being held over.

Chevalier Won't Break Up Vacation for Parties

Paris, Aug. 31.

Maurice Chevalier has turned down the American Legion's invitation to attend a dinner they're arranging for Mayor Walker. The dinner will be broadcast to America. Among the guests will be Jeanette MacDonald.

Chevalier is vacationing in Cannes and says he won't break up a vacation for a dinner. At the same time he also turned down an invite to attend the opening of Miss MacDonald's act at the Empire.

Legion committee immediately got in touch with Sophie Tucker in London and she'll come over to do the broadcast in Chevalier's place.

Bumping the Bride

Marc Lachman is back from the coast. Drove in, giving his new bride the bumps all the way. He also took off poundage and appears to be in the pink—for a press agent.

Expected that Lachman will park himself in Charles Dillingham's office. Latter going into action next week.

COOPER-MAUGHAM PLAY

London, Aug. 22.

Gladys Cooper will next appear in a dramatization of Somerset Maugham's novel "The Painted Veil," due at the Playhouse, which is under her direction, in the fall.

TOURING IN HOLLAND

The Hague, Aug. 31.

Fritz Hirsch Operetta Company is touring Holland with "Brenende Herzen" ("Burning Hearts.")

Play is by Gilbert.

De Bear Producing

London, Aug. 22.

After two years Archie De Bear returns to the Vaudeville theatre where he will stage a revue in conjunction with Gatti Brothers, the owners of the theatre.

Revue follows "Apron Strings" now current

Just Try to Love 'Em And Leave 'Em in Old Mexico—Just Try It

Mexico City, Aug. 27.

Jose Palacios Montalvo, whose plays have been produced by several companies here and in other parts of Latin America, got a warrant for the arrest of Rosa Obregon, actress, on a charge of malicious mischief.

He told the cops that the girl, a chorine, raided his apartment, cut all his clothes to pieces with a safety razor blade, broke his household ornaments and destroyed a play manuscript upon which he was working.

Just because his love had grown cold.

BERLIN BENEFITS FOR UNEMPLOYED ARTISTS

Berlin, Aug. 21.

Up to Aug. 20 the magistrate of Berlin gave vaudeville performances in Die Neue Welt for unemployed artists.

Performances are under the auspices of the International Artists' Association, with the program holding the best artists.

Louis Chrispyn Dies

The Hague, Aug. 20.

Death at 56 of Louis Chrispyn, one of Holland's foremost actors, occurred in Amsterdam. He also was a very able stage manager.

His widow, surviving, is Mrs. Gusta Chrispyn, nee Mulder, also of the stage.

WALDORF'S IMPORT

London, Aug. 22.

Commendatore Gelardi, manager of Claridge's, leading London West End hotel, left for New York on the "Bremen" to act as manager for the opening of the new Waldorf-Astoria hotel there.

He comes back to London in November to open a new ballroom at Claridge's.

"Lifetime" English Rights

London, Aug. 31.

C. B. Cochran has the London rights to "Once in a Lifetime," American comedy by George Kaufman and Moss Hart.

Unknown yet how soon he'll start work on it.

Grey's Book

London, Aug. 31.

Clifford Grey sailed on the "Aquitania" Saturday (29), taking to New York the book of the next Hippodrome piece.

He will deliver the script to Fred Thompson who is to write the score.

N. Y.-London Casting

London, Aug. 22.

Charles Hopkins is coming to London shortly seeking cast for Galsworthy's play "The Roof" and a new play by A. A. Milne.

Guinzberg Talking

That radio talk by Harold K. Guinzberg, the Literary Guild's head, suggesting cheaper books and limited lists as the only means of overcoming the poor book biz, is a puzzler to the industry. Particularly so as Guinzberg, as head also of the Viking Press, talks from the inside.

Cheaper books, notably the dollar book, one of the first things undertaken by the publishers to rally the book biz, proved a notable flop. Proved to have meant nothing to the book buyer whether the volume was priced at $1 or the regulation price of $2. If the book had something it sold.

Dollar book proving a fiasco, publishers decided to limit lists. While not all the houses went in for the cut-price books, limiting of lists has been almost universal. Not noticeably building up the book trade.

Might be seen in the Guinzberg broadcast a plug for the Literary Guild, the book-of-the-month club, particularly since Guinzberg made repeated mention of the good work and prosperity of the foreign book-of-the-month clubs. The book-of-the-month clubs sell their selections to subscribers for less than the trade edition of the book, hence the argument for cheaper books.

Although the book-of-the-month clubs doing not nearly as well currently as in the period immediately following their inception, Guinzberg determined to insure the success of his organization. Particularly since his Viking Press is doing as nicely as can be hoped for under present book conditions.

If Guinzberg means what he said in that radio broadcast, expect reduced book prices by the Viking Press.

In That Dear Paris

Djuna Barnes in hospital for operation.

Whit Burnett back to Vienna to get out new issue of "Story."

Edward O Brien, interviewed about American literature, says best writers steer away from New York.

Ludwig Lewisohn doing history of American literature.

Regina Jais and husband down to St. Jean-de-Luz for summer.

Erskinne Gwynne still not speaking to Arthur Moss.

Janet Flanner to Berlin waiting for another Colette book to translate.

John Weld on his third novel now that the first two are sold.

Eliot Paul in Spain finishing two books.

Town is overrun with people who have or want to write travel books.

Dagmar Godowsky will rewrite her novel if publisher will send her another nice letter.

Selina Yorke believes that the left bank begins and ends at Place St. Germain des Pres.

Sommerville Story of Herald staff and resort editor has new book on France, published in England.

"Washington Merry-Go-Round," Willa Cather's new book, and "Living Philosophies" hitting the drawing room tables.

Fawcett Suit Dismissal

Internal revenue department at Minneapolis has made a motion for dismissal of the government's suit for $136,293 against Capt. Billy Fawcett, head of Fawcett Publications, for alleged unpaid income taxes. It is stated that the Commissioner of internal revenue had not authorized or sanctioned the proceedings started by W. H. Taylor, former business manager of the publications, who named the federal government as co-complainant.

Taylor charged that Fawcett filed a false and fraudulent claim against the government in 1925 for a refund of $15,327 on his income tax payment. He also alleged that Fawcett filed an erroneous tax return for 1922, listing a salary for one of his brothers considerably larger than actually paid. He asserts that Fawcett actually owes the government the $136,293 on unpaid back taxes.

Under the federal law, Taylor would be entitled to half of any judgment received by the government as a result of the suit. Fawcett charges the suit is spite work by Taylor on account of the latter having been let out.

League's 2 Assessment

Authors League and its affiliates intend to resume its campaign for the passage of the international copyright law, lost in the final filibuster in the Senate. But before it can do that, the organization must get back before Oct. 1 the $3,000 it expended on the fight to put through the bill, and must raise an additional $3,000 or $4,000 for the new campaign.

League, to raise money, is assessing each member $2 for the past year and a like sum for the ensuing year. Difficulty in collecting even this small sum an indication of the economic status of many of the scribblers.

Authors' League, in opposing the radio interests to get the copyright law through, has no mean task. But hopes to be able to do it on the $2 assessments.

Books for $2

Gags to lure the indifferent book buyers run mostly to giving the readers quantity before quality. Started with the omnibus books, then unusually long novels and now the two-novels-for-the-price-of-one.

Last named stunt is the idea of Century. That concern has gathered two full-length novels by a single author into one volume, priced at $2. Book is "The Hundred Days," by Talbot Mundy. It includes the same author's "The Woman Ayisha." Century is one of the houses that frowned on the dollar-book thing.

Omnibus book thing, a weighty volume of tales limited to a type, was brought over from England, where it has been in vogue for years. First tried with "The Omnibus Book of Crime," and immediately clicked. Now most every name scribbler is represented in the omnibus book thing.

The extremely long book fad started with "Hatter's Castle," which runs to a year of reading. Also brought over from England. A best seller, it's caused American publishers to send out call for extra-length novels.

If Century's two-novels-for-the-price-of-one gets over, no doubt it will be taken up by the others. How scribblers feel about collecting a single royalty on two novels doesn't concern the publishers at all. They've got to get some books sold.

"Theatre Mag" for $150,000?

Shortly before "Theatre Magazine" suspended, it nearly changed ownership for $150,000. The deal didn't go through and the monthly's founders let the mag slide.

The late Joe Leblang in association with Postal Telegraph thought of purchasing the magazine and turning it into a legit fan weekly. Joe Leblang personally undertook to handle the deal, but later passed it along to Postal. Each found they could not secure the set-up they wanted to operate.

The Leblang-Postal combine had in mind as well the value of the mag possibly as an adjunct to their ticket distribution business.

Three or four years ago "Theatre Magazine" celebrated its 25th anniversary. At that time a considerable quantity of stock in the magazine was disposed of, mainly to show people.

Edited Burlesque Ads

Funny example of newspaper advertising censorship happened ast week with Minsky's copy for the Apollo. Name of the show is "Rosie Took-us from the Bronx," as a gag on a shady Jewish expression. "Herald-Trib," ran the title as given, but changed one line from "bigger and barer" to "bigger and better."

"American," (Hearst) with the same adv, switched the title to "Rose Took-In," but left the "barer" line alone. Usually the "Herald-Trib" is ranked next to the Times," which doesn't carry burlesque advs, in strict censorship.

Exit for Supplement

First real move made by Frank Knox, new publisher of the Chicago "Daily News" is the elimination of the Midweek magazine section, which makes its final peep on Sept. 2 (Wed).

Supplement first appeared on Dec. 5, 1928, edited by Henry Justin Smith, in conjunction with his regular job as m.e. Shortly afterward, Robert Andrews took over the weekly sheet and has held it since, dividing his time between the Midweek and fiction.

Couple of Gags

No stopping the scribblers when they get the fever. Heywood Broun, for his revue at least admits it's a gag to help someone out, but a gag. Now Alexander Woollcott has the fever, but he's serious about it.

Latest is that Woollcott may go on the road with "Barretts of Wimpole Street."

Best Sellers

(Reported for week ending Aug. 29 by American News Company.)

Fiction

Shadows on the Rock, by Willa Cather	$2.50
White Birds Flying, by Bessie Streeter Aldrich	2.00
Belle Mere, by Kathleen Norris	2.00
Hatter's Castle, by A. J. Cronin	2.50
Brothers In the West, by Robert Reynolds	2.50
Martin's Summer, by Vicki Baum	2.00

Non-Fiction

Washington's Merry Go-Round	3.00
Culbertson's Summary, by Ely Culbertson	1.00
Cocoanut Oil, by Corey Ford	2.50
Mirrors of 1932	2.50
American Black Chamber, by H. D. Yardley	3.50
Since Calvary, by Louis Browne	3.50

Trouble Already

Jack Hyatt, former editor of "Newsdom," obtained an order Saturday (29) from the N. Y. Supreme Court directing Max J. Klein, gen. mgr., to show cause why a receivership should not be established. Hyatt claims he was dismissed without cause and that Klein "had the idea he was going to freeze out his other partners."

Edward A. Roth, also named, said that Hyatt was fired "after repeated offenses." Klein declares the paper is operated under a trusteeship and that there are no partners.

The court move has tied up "Newsdom's" bank account and employees cannot be paid their salaries until the matter is adjusted.

The paper was started about six weeks ago to give jobs to newspaper men who were out of employment. It looked as though having a chance, probably behind the politics.

Creditless Quotes

San Francisco newspapers quoted Ernie Hopkins' book, "Our Lawless Police," for columns in hammering the third degree methods of the local polizei, but never mentioned Ernie's name. Credit was hidden under the generality "unearthed by a former local newspaper reporter."

Ernie is said to have given the Wickersham Committee, with whom he traveled, the dope on local rough methods.

Louisville Sheet Sold

The "Herald-Post" of Louisville, passed to the control of John B. Gallagher, of New York, Sept. 8. The paper, bankrupt, was sold by the receiver for $300,000 of which $175,000 is cash and the remainder assumed obligations. The paper had been owned by a company headed by James B. Brown, also head of the National Bank of Kentucky, which failed last fall.

Plugs For Names

Tower Publications, which distributes its magazines through the Woolworth stores, is asking a number of prominent picture people for permission to use their names in a series of radio broadcasts.

Tower broadcasts Friday nights over WOR a story selected from one of its magazines. Film names are to be the committee supposedly selecting the yarns, committee members getting ether publicity.

Besides the group of New York literati on the committee, the film contingent includes so far Marion Davies, Norma Shearer ,Ruth Chatterton, Douglas Fairbanks, Cecil de Mille and Jesse Lasky.

Curley vs. Knox

Takeover by Col. Frank Knox of the Chicago Daily News and reported general strengthening of the editorial setup to follow have put the top Hearst execs on the qui vive. Center of latter's interest there is the Evening American, to whom the News is chief competish.

First Hearst reaction to the situation was to assign Bill Curley, N. Y. Journal m. e., to a supervisory assignment over the American. Curley from now on will spend two weeks of each month in Chicago and the other two weeks in New York.

"Graphic" Beats "Mirror"

Paul Yawitz attracted attention with a six insertion series of stories on New York's night life in the

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VANITIES

(Continued from page 54)

now and Woods Miller then. The two tenors double with a Thermein trio in a novelty musical number which billing describes as "the first presentation on any stage" of the Thermein device, looked upon as commercial. That isn't so, although in this case the instruments are bulit along the same lines, modernistic as the scenery and theatre.

Among the men, with Demarest, Mahoney and Mitchell and Durant doing most of the comedy opposite the Misses Roth, Lynd and Olsen in the bits, Demarest handles the majority of skit lines, with this qualified by the fact that he's the only principal without a specialty spot.

In the music line "Vanities" isn't as badly off as in comedy. Although it's lucky that it need not depend on the tunes for a run. "Tonight or Never" is sure of some popularity.

The theatre seats 2,900. It sustains the modernistic theme. Color scheme combines black, silver and burnt orange or rust. Lounge is in the rear of the mezanine and planned along the lines of the Mayfair's down the street. An interesting innovation is the program light on the back of every seat.

Another "Variety" reporter in the balcony found the accoustics excellent from all spots and angles. The Perliner Accoustical System was specified in the building plans. In some parts of the rear balcony the stage appears suddenly to be at exceptional distance and the heighth of the players considerably lessened. This probably due to the upward swoop of the shelf.

On six night shows and four matinees a week, with no standing room included, the house may reach a week's gross of $70,000. Carroll is reported to figure incidentally that Sunday night vaudeville concerts may help stand off the gaff. The night club in the basement, supposed to hold 800, and into which some of the show people, will double nightly from upstairs, isn't open yet.

Regardless of anything else, this high powered, two and a half hour flash act, with its girls, and especially the girls, is right at the right price, which might be $3. It might happen that the Carroll method and the Edrington b. r. will do more with much for the eye and little for the funny bone excepting dirt than anyone has succeeded in doing up to now.

What Carroll could do for a glorified burlesque wheel! And how burlesque needs him for about 25 dirt shows *Bige.*

AFTER TOMORROW

Comedy-drama in three acts presented by John Golden at his theatre Aug. 26; written by Hugh Stange and the producer; staged by the authors.

Willie Taylor	Donald Meek
Elsie Taylor	Marjorie Garrett
Sidney Taylor	Barbara Robbins
Malcolm Jarvis	Joseph Sweeney
Pete Piper	Ross Alexander
Mrs. Piper	Josephine Hull
Florence Blandy	Edythe Elliot
Ruth Jacobs	Eleanor King
Alice Reilly	Angela Atwell
Dr. Sullivan	Ross Hertz

A play about homely people of less than the average class for Washington Heights (uptown middle class New York). Such things might happen, but it is a question whether that provides attractive stage fare. Indications are that it does not.

First act rather humdrum, second act lit with comedy, third act develops drabness. Tragedy comes to these people of middle age. "After Tomorrow" has its love troubles, its scrimpings, its drudgery. That things will be better after tomorrow appears to have been suggested from a song.

Action takes place in the living room of the Taylors, married 20 years. Willie Taylor, the father, works for an industrial insurance company, never in the money. His wife Elsie, tired of house work, finds a new love in the male boarder and is about to skip out with him. It is the day before the wedding of their daughter Sidney to Pete Piper. The kids have bit by bit saved $500 in three years and it is their wedding fund. When the mother leaves with the other man, Willie is stricken with paralysis. Plans for the wedding are called off and the money the lovers saved goes to doctors and hospital.

In the last act Willie is back home, the sign of the stroke unmistakable. It looks as though Pete and Sidney must continue to await indefinitely, but at the end release comes with the death of old Willie and the promised November marriage of the boy's widowed, pesty mother to an unseen character.

The producer's chances depend on whether audiences will accept the sight of a paralytic throughout the third act and his death at the curtain. However, Donald Meek gives a remarkable performance of the stricken, kindly Willie who is so tenderly ministered to by his daughter. The withered arm, the difficult articulation and the palsied mannerisms were true to the point of painful realism. Meek was accorded a demonstration of approval such as he has rarely received before.

Ross Alexander gives the play another excellent performance. He is Pete, the youth who loves his girl wholly if with restraint. Pete has a sense of humor and he neatly scores the comedy points. There is a delicate spot in the last act when Sid, realizing the sex urge in her fiance, timidly suggests they have a holiday together. But Pete gently explains his devotion does not call for any such measure. Young Alexander was recognized as a bright juvenile possibility two years ago. He was cast for "Night Hostess," but was badly injured in a motor car smash and was replaced three days before the premiere.

Josephine Hull as Pete's fussy, prim mother had a role perhaps too meaty for a comely old woman. She is amusing in spots and might be more effective if less evident. Barbara Robbins is Pete's fiance, Sidney. She has a pretty smile which might be displayed more often. Marjorie Garrett plays the shrewish, discontented mother, an unattractive character however, well played. Acting of the leads is good throughout. Joseph Sweeney has a small part but it's well handled, too.

"After Tomorrow" has its good points but hardly enough for the average audience. *Ibee.*

Three Times the Hour

Melodrama in three acts presented at the Avon, Aug. 25, by Brock Pemberton; written by Valentine Davies; staged by Antoinette Perry and the producer.

John	Harold Heaton
Sylvia Jordan	Linda Carlon
Tom Crane	James Shelburne
Roger Hurlburt	Allan Ramsay
Colonel Beauchamp	Francis Stewart
Joan Porter	Anne Reynolds
Agnus McKee	Charles C. Wilson
Dey	Hal K. Dawson
Haskins	Byron Russell
Cooper	Sam Levene
Jack Reed	Del Cleveland
Ramon Delgado	Pierre Mario
Linda Reed	Aleta Freel
Jeanne	Elvira Trabert
Mrs. Blake	Katharine Warren
Mrs. Hurlburt	Vira Rial
Henri	Jack Bohn
Robert Phillips	Ben Lackland
Postal Messenger	Harry Blythe
Anna D'Asti	Francesca Braggiotti
Smith	Philip Van Tassel
Hildah Lovering	Gertrude Flynn
Dr. Elliott	Horace Pollock
Davis	Jack Winne
Lawrence Blake	Robert Strange
Albert	Hamilton Brooks

It would turn sizzling for the first new show of the season which drew a smart premiere crowd. But humidity or not, "Three Times the Hour" was overtime and just missed.

The Avon is Brock Pemberton's by virtue of a lease. He got used to the house through the long run of his "Strictly Dishonorable." He and Antoinette Perry proved an excellent managerial team with that one, a laugh-getting comedy. They teamed again in directing the new entrant.

"Three Times the Hour" is a promising title, and the play kept promising something exceptional. In production and idea it is high class. You believe the happenings occur in a richly schemed Fifth avenue home of a New York banker, but what happens and what is said, not so credible.

The action takes place simultaneously on three floors of the house, home of Lawrence M. Blake, a scheming banker of forty. He is not disclosed until the last act, when it comes out that he is about to sail for Europe to avoid lending support to a faltering bank. His reason is tied up with an undercover grab of some Latin America oil fields.

There is a party in the Blake home, the butler frequently appearing with champagne and so forth. Blake had received a letter threaten-

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OUT OF TOWN REVIEW

CONSTANT SINNER

Atlantic City, Aug. 25.

Mae West started another theatrical venture at the Apollo here with a dramatization of her novel, "The Constant Sinner."

There are three acts, each of six brief scenes. From them Miss West has fashioned a melodrama detailing a portion of the life of a wise-cracking, none-too-particular woman of the underworld.

From the rise of the curtain when Miss West—she's Babe Gordon in the play—meets a promising boxer, marries, and then deserts him (after he loses his fight with the champion) to take up with a dusky Harlem "number" baron, she's tempting police censorship.

When the Negro sweetheart takes a three months' sentence, the Babe agrees to peddle dope across the cosmetic counter of a department store. There she encounters the son of the owner who sets her up on Park avenue. With the release of the Harlemite, she visits him at his apartment. A drug addict, angered at the Babe, tips off both the pugilist-husband and the son of the department store owner; the latter shoots the gambler to death, escapes, and leaves the husband shouldering the blame. After the latter's acquittal, he and the Babe settle down like a commonplace married pair.

It's a sordid, ugly play, peopled with characters from the lowest level of society. Dialog is always bold, at times raw. A spade is called a spade. Diamond Lil was a Mother Goose story compared to this one. *Weintraub.*

BROADWAY'S NEWEST SENSATION!!

ACCLAIMED BY PRESS AND PUBLIC!

FRANK MITCHELL AND JACK DURANT

N. Y. "HERALD TRIBUNE"

"Messrs. **DURANT and MITCHELL** vigorous vaudevillians are pleasing in their cruel violences toward each other, and I suspect that they shared with Mr. Carroll the honors of last night's event."

Percy Hammond.

N. Y. "WORLD-TELEGRAM"

"**FRANK MITCHELL and JACK DURANT** indulge in a furious piece of knock-down roughhouse in which they all but obilterate each other."

William Boehnel.

N. Y. "DAILY NEWS"

"Of the performers the audience last night picked **DURANT and MITCHELL**, a pair of rough boys who toss each other around shamelessly, as it's favorites."

Burns Mantle.

N. Y. "JOURNAL"

"The amusing spots of humor were occupied by Will Mahoney and his hilarious Mahoneyphone, and the ever-entertaining knock-down-and-dragout of those peerless ruffians, **FRANK MITCHELL and JACK DURANT.**"

John Anderson.

"BOARDWALK ILLUSTRATED NEWS"
Atlantic City

"But first honors went to that screamingly funny team of **MITCHELL and DURANT.** These clever comedians outdid themselves in a scene called "Reelism" to such an extent that, long after the following scene was in progress, the audience continued an unceasing round of applause, necessitating their appearance."

N. Y. "TIMES"

"In a frenzied Hollywood sketch **MITCHELL and DURANT** deliver slaps and take falls with a comic vehemence that is painfully funny."

J. Brooks Atkinson.

N. Y. "AMERICAN"

"And the above Messers. **MITCHELL and DURANT** smacked each other into universal popularity."

Gilbert Gabriel.

N. Y. "SUN"

"And most particularly a knock-about comedy team, **FRANK MITCHELL and JACK DURANT** ornament it."

Richard Lockridge.

N. Y. "POST"

"The Messrs. **MITCHELL and DURANT** were equally well rewarded for wiping up the floor with each other."

Wilella Waldorf.

N. Y. GRAPHIC

MITCHELL and DURANT are SENSATIONAL in "VANITIES"

"Before the applause had died away **MITCHELL and DURANT** again tied up the show with the best of the show's sketches, the hilarious and fast-moving "Reelism" scene, and also that "You Won't Talk, Eh?" sketch, with **MITCHELL and DURANT** is marvelous."

Ed. Sullivan.

Our Sincere Appreciation to MR. EARL CARROLL For Giving Us the Opportunity of Appearing in the Most Beautiful Legitimate Theatre in the World, The New EARL CARROLL THEATRE, New York City

Also Our Thanks To

AL MELNICK—LOUIS SHURR **ABE LASTFOGEL—WM. MORRIS AGCY.**

NBC Offices Over-Capacity with Execs, V-P's, Their Secs and Class

By Joe Bigelow

Momentarily shaking the booking office ghost and the mental lethargy that comes from association with show people, a "Variety" mugg one sunny afternoon thought maybe for that day he'd take a chance on going classy. Casually strolling up 46th street into alien territory he reached the corner of 5th avenue.

Double o'ing that broad thoroughfare and wondering how a thoroughfare can get along so well without street cars, the mugg turned left and walked north, figuring out meanwhile the best place in the neighborhood in which some class might be found. He passed Tiffanny's and Cartier's like a taxi going through a red light. That ice must be phony, figured the mugg in the mugg manner, else they wouldn't take a chance keeping so much of it in the window.

At 55th street the National Broadcasting Building loomed. It appeared most inviting of the lot. In strolled muggsy and asked for an NBC exec whose name he recalled having heard somewhere. "His secretary will be right out," said the pretty girl at the reception desk. "Have a seat, please," she added, pointing to a three-seat sofa which at that moment was supporting four gentlemen and a midget.

Right out came the exec's sec, about an hour later. "Are you here for an audition?" she asked. "No," replied the mugg, "I wish to see your employer about a personal matter."

"Have you an apperntment?"

"No," countered the mugg, "we live in our own house."

"All right," the girl replied, figuring it was no use. "I'll tell him. Would you mind waiting for a moment?"

Figuring

While he waited during the longest moment of his life the mugg made a mental note to find out in the morning how much a private sec would cost per week.

"This is class," he sighed.

"Come this way," the lady sec cooed upon reappearing, and she ushered the mugg into an exquisitely appointed suite.

"Yes, sir," opened up the exec, unknowingly flattering the mugg mightily by such a salutation. "What can we do for you?"

"I'm from 'Variety'," said the mugg.

"Oh my yes," the exec replied. "I went to school with your Mr. Heinz. What variety do you represent, ham or pickles?"

Passing that off as just another dirty crack, the mugg explained his mission and hoped to get even.

"How about television?" he asked.

"It's just around the corner?" answered the NBC exec.

"What state is the radio business in at the present time?"

"I can't talk for the rest of the business, but the network of which I am one of the high executives is in all 48 states, taking in Canada and the northern part of Mexico."

"Are you familiar with the ins and outs of show business or haven't you been in it long enough to find out?"

"I believe that we over here at NBC, which, by the way, is the leader in the broadcasting field, are thoroughly familiar with that part of show business which concerns us."

"Do you know who the Cherry Sisters were?" asked the mugg.

Plug for Radio

"Some operatically inclined vocalists like the Ponselle girls, I presume. And may I add, young man, that radio won't be in show business but will be show business before long, and that radio through its growth and expansion will eventually bring about the end of the current national depression."

"Why do radio announcers wear their tuxedos now instead of saving them for television?" ventured the mugg without taking time to interpret the exec's previous statement.

"And who," added the mugg, "is that young lady that just passed by the door?" thinking maybe here was a lead on a lady executive—she looked important.

"That's the chief page boy's private secretary," answered the exec, "By the way, have you tuned in on our latest sensations, Stale and Stuffy? They're very comical. I've never laughed as hard as I did at one of their jokes last night. It was about a chicken crossing the street and Stale asked Stuffy—they're both fine boys, incidentally—why a chicken crosses the street, and Stuffy answered"....

"I heard that one," said the mugg, by way of yessing. "It was a howl. And who was that young lady that just passed the door?"

"That is another fine girl," answered the exec. "She's private secretary to the assistant head elevator starter."

"Guess she writes orchestrations for his castanet," mused the mugg. "Has everybody a private secretary around here?"

Another Sec

"Yes," replied the exec," all NBC execs have secs."

"And is everybody an exec?" asked the mugg.

"Precisely."

"I suppose there's plent of v. p.'s too."

"Oh, yes," answered the exec, yawning.

"It sounds like a gag to me" said the mugg. "But maybe there's a reason. What is the purpose of everyone having a private secretary?"

Before the exec had a chance to answer, his sec stepped in. "Pardon me," said she. "There's a gentleman outside who wants to see you. He's been waiting about an hour. He said his name is Barrymore. John is his first name, I think he said. He looks like an actor and probably wants an audition."

"Tell him to come back Tuesday, I'm in Chicago," snapped the exec. "In reply to your question," he went on, resuming with the mugg, "the chief purpose of private sec to an NBC exes is"....

"Never mind. I've taken up too much of your time already," interrupted the mugg, as he slinked out through the richly upholstered corridors. The mugg remembered having passed up an important date with an acrobat friend at which he intended to ask how many nip-ups are in a box of resin.

MAY SOLICIT RADIO PROGRAMS AS ADS

Radio's idea boys and other boys from the outside with ideas for radio are going through severe labor pains in a mass attempt to get ideas that will solve the ether business' current difficulty—its strained relations with the newspaper field.

Meanwhile the newspapers are gradually losing the unity in which they originally worked when deciding to nationally toss out all commercial credits from the program listings. Some of the papers have started to place their own ideas at work. Most of the one-paper thoughts are emanating from the advertising office.

Latest departure is a sort of modification of the 100% ban against commercial mention. Exceptions are being made when the program sponsor is also one of the newspaper's space buyers.

Another plan that might go though if the 100% co-operation can be secured once again, is the feasibility of throwing out all program listings and placing the programs on a strictly advertising basis, like theatres.

Two agencies have been organized in New York to proposition the papers for authority to represent them if the program listings are placed on an advertising scale. They are the George B. Davis Co. and Newspaper Radio Programs, Inc.

The latter is understood to have received authorization from 14 papers to solicit radio advertising. It is not known whether this means the program lists or regular display advertising by program sponsors or talent. This firm's reported terms are 10% on all advertising received and placed.

Tom Gerun band, slated to leave the Bal Tabarin, San Francisco, Sept. 15 for the east, will remain there until Jan. 1.

STREET SINGER
Songs and Accordion
Sustaining
WABC

A baritone to accordion accompaniment and swell on the ears. Masked billing is for an afternoon half hour which seems certain to switch to after dinner and a commercial tie-up soon.

An outside guess is that this entertainment may be supplied by two men who, last June, were singing in side streets and back yards at the rate of 300 choruses a day with collections running around $80 apiece weekly. The names were John McCann and Frank McMullen, who formerly did a two-act in vaude. This radio voice is an exact replica of the deep toned vocalistics which were bouncing off brownstone fronts, the instrumentation is the same, method of rendering and title has a distinct resemblance—hence the supposition that WABC's Street Singer may be McCann and McMullen.

There can be no denying the quality of this voice. It's rich and even. In fact, one of the smoothest to come over the air. Program mostly consists of popular songs spaced by short miscellaneous choruses via arm pumped keyboard with the last couple of bars leading into the next vocal refrain. Singer also delves into the semi-classics once in a while.

It's very soothing as presented and a novel combination because of the accordion background. The voice commands immediate attention and retention and will lift itself into a better program time spot on merit. *Sid.*

CHICAGO PHILHARMONIC
Concerts
Loyola University
WENR, Chicago

These Sabbatarian evening concerts started over KYW, but switched to the larger WENR. No cash is paid by NBC for the privilege of using the concerts as a network sustaining feature. Although Loyola University's stadium and name are used, the academic sponsorship is superficial only. Primarily the Philharmonic was a promotional scheme of Adolph Dumont, who may have found some popularity over WGN during the past season.

Promotional aspect probably interfered with NBC granting similar terms to the Philharmonic as to the opera broadcasts from Ravinia. Latter is exclusively non-profit seeking and has widespread community backing whereas the Philharmonic, not to be confused with Dr. Frederick Stock's long-established and non-broadcasting Chicago Symphony, was designed and carried out with a cash and fame motivation by Dumont. Latter is a musician-promoter of third-rate classification.

That philharmonic label puts this 80-piece get-together orchestra under a disadvantage. It will be judged as a symphony, whereas its best popular chances undoubtedly would be in the direction of the semi-classics. This applies particularly to radio. Dumont with his broadcasting experience should know that slowly-unwinding compositions of great length and much technical complication will win only limited favor over the air where competition is keen and a turn of the dial so arbitrarily final.

If seeking to win recognition and laurels on pure musicianship Dumont thereby has sacrificed, perhaps deliberately, his showmanly instincts. As a picture theatre conductor he has additional first hand experience.

No symphony or philharmonic ever sprang, full-born, into being. It's a gradual and slow development. So Dumont's impromptu summer evening group plays pretty uncertainly. *Land.*

"WEAVER OF DREAMS"
Basil Ruysdael
Poetry, Orchestra
Sustaining
WOR. New York

Basil Ruysdael, poet, shares this broadcast with a concert orchestra. He possesses a deep resonant voice and has a flair for the dramatic in delivery.

Source of his poetic recitations not announced, leaving it inferred they are original. On this broadcast appeared to be an excerpt from the "Ancient Mariner," though no announcement was made to that effect.

Ruysdael's poetic choices are mainly dramatically flavored. A few pieces in a lighter vein woulon't be amiss. On delivery the poet is there. However, 30 minutes is somewhat too long for a period of this style.

LOYCE WHITEMAN
Songs
Cocoanut Grove
KFWB, Los Angeles

Loyce Whiteman, along with Harry Barris of the 3 Ambassadors, has vocal solo opportunities on the KFWB-May dept. store broadcasts of Gus Arnheim's music from the Cocoanut Grove of the Ambassador.

Hers is a cool, clear, lyric voice, swell for pop stuff, and registering excellenly via the mike. She'll be grabbed off in less time than that and if ever an Al Siegel or somebody like that got hold of her, oh baby! *Abel.*

KMBC ANNIVERSARY PROGRAM
Orchestra, Songs, Talk
WABC, New York

Celebration of the first anniversary of KMBC, Kansas City station, in its new quarters, the Pickwick Hotel. Event received the entire CBS hook-up.

If the west is broadcasting programs of this high calibre, the western stations are doing right well by its listeners. This was a smartly constructed period, with divers forms of entertainment and bound to appease the air palate of all of its listeners through one form or another.

No doubt but that KMBC threw all its talent resources into this splurge, but it was well worth it. Eastern mike fans who caught this won't pity their western neighbors anymore because of the reports that western fans must be content with small time stuff. However, it's probable that but once a year does KMBC spread itself like this.

Pattern was a contrast of class-hill billy material, with both well put over. After opening announcement, it is said that scene will shift to Happy Hollow, a small mid-west town near this station. After that Happy Hollow is supposed to be showing off its best local entertainment, a natural cue for instrumental and vocal hill-billies, while KMBC upholds the classic angle. Two orchestras, one for the more standard and classical airs and the other for the fast hill-billies. Ditto type of two vocal choruses, besides a few soloists. Harmony duos and trios, straight and trick, included.

Finish has a little sketch about the local villain trying to put something over on the storekeeper in regards to the local sheet, called the "Bugle," but receiving the dirty end at the finish himself. A pleasant verbal tid-bit with a trick finale.

Latter piece cued into the closing announcement that listeners could write in for the "Bugle," which would be mailed to them. "Bugle," it was announced, contained pictures and names of all the artists heard that night.

HAPPINESS HOUR
Song, talk, novelties
Sustaining
WCFL, Chicago

From 11 o'clock to midnight each Monday WCFL turns over its mike to a curious collection of amateurs. Promoters of the event make a heavy play for freak ether entertainment angles, putting on a variety of stuff that on any other local station wouldn't even get inside the door. Because of these very oddities the program has picked up a lot of comment in radio circles here.

Major talent setup consists of warblers. Many of these can't even carry a tune, but occasionally an intrinsic bit of the real McCoy crashes through. Chatter teams are given short shrift. If the first gag or two sounds sour to the studio aide in charge, another warbler is rushed in.

Striving for novelties led to the inclusion of a voluble parrot and its femme trainer on the program last caught (23). Bird's repertoire was limited and repetitious, but handled deftly enough to thwart any suspicion of phoniness.

Affair is kept moving along smoothly and interestingly by the expert touch of Fred Varin, of the local RKO club-booking office. His is a breezy and ofttimes witty bit of m. c.ing.

AL VANN and BOB STANLEY
Songs
Sustaining
WMCA, New York

Mixed short period of songs and piano playing. Al Vann, composer, is the pianist-accompanist, also featured, while Bob Stanley is the vocalist.

Stanley has a nice tenor that appears to be best suited for the ballads which he uses. Sticks solely to ballads, never veering to novelty or fast tempoed compositions.

Vann also colos before the mike. An excellent pianist, playing so expertly it sounds like a piano-roll.

Some of Vann's compositions are used, but for the main the duo stick to popular numbers.

Duo shapes up as though would make a pleasing vaude act, where Vann's playing could be eyewitnessed and would promote.

ROBERT RINGLING
Baritone
Loyola Concert
WENR, Chicago

Appearing with the Chicago Philharmonic orchestra as guest artist the operatic offspring of a circus ancestor gave "Figaro" from "The Barber of Seville." To the conventional rendition Ringling added his own trimmings in the form of whistling, shouting and other interpretive noises in keeping with the character of the scheming Italian mayor. It proved a minor sensation.

Ringling is a baritone with the Chicago Civic Opera. In general he has not been identified with the major roles, although he possesses a good voice and it may be just a question of needing more experience. He chose wisely for a single selection at a pop Sunday night concert with a no encore rule in force. *Land.*

SUNDAY MUSICALE
with Jean Munick, Estelle Barnes, 3 Aristocrats, Edward Simmons
Sustaining
WAAF, Chicago

Somewhat abruptly a new station has appeared on the Chicago calibrater. Not actually new but suddenly come to life is WAAF, owned by the Chicago "Drovers Journal" and transmitting from the stockyards. It is ideally located in the dial's midriff between WENR and WCFL and comes in, crystal clear, like a cannonading.

Among the oldest stations in the Chicago area, WAAF has been confining itself until the last couple of weeks to a matter of some eight hours weekly devoted to hog prices, market reports, etc. Decision to go in for entertainment was made when the advertising situation tightened up locally toward the end of last season and it became obvious that WAAF had commercial possibilities.

WAAF has 500 watts. That's low, but, because of its strategic position quite ample for Chicago. WJR, "Detroit News" station, is on the same channel.

Meanwhile WAAF has started off to attract business to itself. It has assembled the nucleus of a studio stock company and so far manages to escape the stigma of the other local low watters who offer phonograph records, advertising, more phonograph records, perhaps a soothsayer or two, but hardly ever any sustaining talent.

If smartly operated, WAAF will stand a good chance of garnering lots. It should guard itself against those cheap and cheapening stunts that the small indies fall for. Brock Hurst, a vocational physcologist, has already appeared as a possible first wrong step. This is lessened, however, by the fact that Hurst is infinitely superior in technique and method to the average of the dollar-extractors. If Evangeline Adams can go on a network without a kickback, WAAF can probably entertain its prophet and not get too many complaints.

Of the studio regulars Jean Munick, answering to the sub-billing, "the red-headed Bluebird" and Estelle Barnes, a pianiste, seem to be on the air the oftenest and longest. Both have an easy knack for spreading a little music over a lot of time. There are also some incidental tenors, trios, and whatnot, who may or may not be studio fixtures. These all merged for the Sunday afternoon studio party. *Land.*

JOHN BLACK
Songs
Sustaining
WGY, Schenectady

This artist, with one of the finest voices on WGY, gives 15-minute recitals. Caught on an afternoon program, he displayed a rich, sonorous baritone; technique and diction that compare favorably with the better grade stuff broadcast from key stations in New York. In talent, plus knowledge of how to use it, he is head and shoulders over nine-tenths of the local vocalists on WGY, and over a fair percentage of the chain singers.

Program made up of sea numbers, Irish ballad, Deems Taylor composition and a standard selection.

OTTO MURKER ENSEMBLE
Concert Music
Shoreland Hotel
WAAF, Chicago

Peachy feature for 6:30, that twilight hour when good music is hard to find because of the super-abundance of sappy programs intended for kids. Between five and seven radio inclines in many particulars to scrape bottom so far as quality is concerned. Giving Otto Murker an open spot.

In honor of guests from Budapest stopping at the Shoreland Hotel a program of all-Hungarian music was broadcast (24) including "Blue Danube Waltz" by Strauss and Lizst's Second Rhapsody.

Shoreland is on Chicago's South lakefront with a strong well-to-do family element forming the nucleus of its patronage. *Land.*

ELMER COX
News
WOKO, Albany

Elmer Cox, member of the Knickerbocker Press editorial staff, is replacing Arthur Littlejohn, assisting managing editor, in the nightly broadcast of news flashes during vacations. He is doing such a fine job of it that he may be kept on the broadcasts permanently. This is his first radio experience. *Retonda.*

Ufa's Air Bally

Weekly air ballyhoo for Ufa pictures has been arranged by the German film company in New York over WGBS.

Walter Grau, Ufa's local p. a., handles the broadcast, doing a little chatter talk also. Besides that, program consists of songs from current Ufa films in German.

Radio Stations Guarding Against Contests Clashing with Lottery Law

Chicago, Aug. 31.

To avoid chances of running counter to the lottery laws, major Chicago stations are scanning ether contest propositions offered with microscopic alertness. Several have refused anything with cash prize come-on, while others, presuming to blue pencil contest copy submitted by commercials already on the books, are encountering stiff opposition and threats to cancel.

Stand taken by the now cautious broadcasters is that a lottery consists of any contest that you have to buy some product to enter and at the same time holds out a grand prize or prizes as the incentive. Such is the interpretation of the lottery laws and court decisions obtained from its legal reps by the interested stations.

In cases where advertisers have threatened to pull their programs if the station insists upon interfering with the details of contests, the outlets have called the commercials' attention to that clause in their contract that gives the broadcaster unlimited authority over censoring submitted copy. A couple of the stations have notified protesting commercials that they are free to pull their programs any time they see fit and call off the contract, without making any settlement.

Quaker Oats Case

Dispute along these lines that has local radio circles' interest piqued is that going on between station WBBM and the advertising agency representing Quaker Oats. Latter for the past 10 weeks has been bankrolling the Quaker Puzzle Man program on the Columbia key station. Recent scrutiny of the program's ad copy disclosed that Quaker Oats was fostering a contest that offered a grand prize and made submission of a carton cover a requirement for admission to the contest.

Station ordered the agency to revise this phase of the contest and the latter retorted it would prefer to pull the program. WBBM said it was okay on that end, but at the same time reminded that it could hold the advertiser responsible for the run of the contract under the right to censor copy clause. As yet the agency hasn't made up its mind whether to take the show off or cut out the objectionable features of the contest.

Same station recently prevailed upon its Kolynos Toothpaste account to cut out the cartoon submitting angle of its kid contest. Juve listeners may now compete for bicycle and cash prizes offered by the dentifrice makers without first buying a tube of the product.

2 Accounts Resume

Chicago, Aug. 31.

After a summer's suspension, Red Goose Shoes and Martin-Senour Paint are returning to the ether through the Columbia network. Former's new ticket, calling for the basic lineup and the westcoast unit, has Sept. 1 as the starting date. Paint company resumes Sept. 4.

Red Goose program, for kid appeal, will again feature dramatized historic episodes, while Martin-Senour will use a 15-minute domestic skit, with Betty McLean and Vinton Haworth as players.

WSYR'S SHOWMAN MGR.

Albany, Aug. 31.

Burt Lewis, for some time announcer at WOKO here, has been appointed studio manager, WSYR, Syracuse.

Lewis is a vet of 20 years' experience in show business as performer and manager.

HABURTON TURNS AGENT

Cincinnati, Aug. 31.

Ralph Haburton has resigned as manager of the artists' bureau of the Crosley Radio Corp. to manage Bradley Kincaid, the mountain boy.

Haburton served nine years with Crosley in various capacities.

Brusiloff's Commercial

Nat Brusiloff's orchestra and Scrappy Lambert engaged for Shurin, new commercial which starts on CBS Sept. 27.

Commercial will on once a week for 13 weeks.

KATE SMITH'S COMMERCIAL

On La Palina Cigar Over CBS—15 Mins. 5 Times Weekly

Kate Smith goes commercial about Sept. 10 with the La Palina broadcast over CBS. She replaces Daddy and Rollo, featured on the cigar hour for a long time.

Miss Smith has been engaged for one year to broadcast five times weekly, 15 minutes each period.

Contract is Miss Smith's first long term commercial. When with NBC the singer was sustaining. Shifting to CBS, which she did a number of months ago, she continued as a sustaining artist, doing six broadcasts weekly. It was on CBS that Miss Smith built up her rep.

La Palina has Miss Smith for 2 years, with an option for a third. Contract gives the songstress $3,000 a week the first year.

Coast Stations Band Against Free Plugs; Evangelists' Routine

Los Angeles, Aug. 31.

Rev. Aimee MacPherson plugs bottled water, the Rev. Bob Shuler offers rádio thanks to the firm that presented him with a shiny new auto and the commercial broadcasters hereabouts are organizing to squelch free-time grabbers in their stations.

Southern California Broadcasters' Assn. is thumbs down on plugs for any outfit that has cash to spend. When the California State Fair solicited free air plugs for the sake of the dear old state and then paid for its newspaper space, the blowoff came. Fiesta organization was similarly minded in its publicity policy.

Broadcast slogan now is, "If you pay the dailies you pay us."

But the merchants who give free samples to the evangelists can still get hallalujah mention in return.

McNaught's Star Writers Under Kuh's Direction

McNaught Syndicate has opened a radio department under the management of Harry Kuh. Kuh will handle all McNaught cartoonists, cartoons and columnists for personal radio dates or radio discs.

Some of the McNaught features are O. O. McIntyre, Rex Beach, Irvin S. Cobb and Will Rogers.

PEPSODENT TAKES "CECIL"

San Francisco, Aug. 31.

Recorded series of "Cecil and Sally," kid lovers, has been bought by Pepsodent for its Antipodes plug and will be shipped to Australia, New Zealand and Tasmania.

Disks produced by Patrick & Co. headed by Johnny Patrick, who authors the scripts and plays "Cecil."

KOLORBAK EXPANDING

Chicago, Aug. 31.

Kolorbak, hair tint, goes Columbia Sept. 15, with a musical program. Hookup of around 30 stations is being figured on.

For the past five months the commercial confined its ether plugging to daily 15-minute shots on local WBBM, with major part of the time devoted to copy reading.

WM. CLARK'S MGR. JOB

Cincinnati, Aug. 31.

William A. Clark, for the past year Loew's p. a. in Pittsburgh, returns to become manager of WFBE, operated by the Scripps-Howard "Post."

Clark for six years was publicity director for the Libson chain of downtown first runs, which were taken over in 1930 by RKO.

Firestone Debut Sept 7

Chicago, Aug. 31.

Evening of Sept. 7 has been set for the debut of the Firestone Tire show over NBC.

Program will consist of a song and instrumental potpourri labeled "Voice of Firestone," and will run a half hour weekly for 26 weeks.

Contract Protection

Los Angeles, Aug. 31.

Newspaper boys working for a radio news service have contracts which may or may not assure them of getting paid for gathering the news. Each of the scribes working for the air newspaper signed a contract specifying the weekly salary but providing this would be in effect only if there was any money in the treasury on pay day.

Since the news service has been in operation it has been an off and on salary affair. In some cases the reporters went three weeks without salary.

NBC UNKNOWNS FOR 3 HOURS

Chicago, Aug. 31.

Four new commercials, figured to spend, collectively, around $750,000 during the run of the contracts, were brought in last week by NBC's midwest division. Latest ether show bankrollers consists of two automobile manufacturers, shoe distributor and a headache balm. Programs are all listed to start during September.

Fattest grab of the quartet is the Bayer Asperin account, coming in for a weekly half-hour musical show on a 52-week stretch. Time cost alone here totals $317,000. Program will be built around the Gus Haenschen studio combo, with the station hookup taking in the red network plus the coast unit.

Similar type o' program has been selected for its ballyhoo by Buick, with the contract calling for the same outlet link at a cost of $177,000. Ticket stipulates a 26-week run.

One Name Buyer

Spotted on the other auto contract is the Willys-Overland signature, with the contents providing for a 15-minute weekly musical show for 13 weeks over a coast-to-coast hookup. Bill for the period, outside of talent, tallies around $60,000.

Florsheim Shoe has tied 26 weekly half-hour periods over the red, mountain and west coast networks at an approximate outlay of $110,000. Entertainment policy not yet decided, but expected to go name band. Featured the Coon-Sanders combo on the same chain last season.

Chi Network Status Reversed Overnite as WMAQ Goes NBC; CBS Minus 100% Outlet in Chi

Chicago, Aug. 31.

NBC's acquisition Friday (28) of a controlling interest in "The Daily News'" ether mouthpiece, WMAQ, places Columbia in the ticklish predicament of being without a single full time outlet in the city of Chicago. Snap-up of the CBS local affiliate, coming on the heels of NBC's takeover of the Northwestern Broadcasting System, pointedly indicates, radio circles here avow, that the National Broadcasting Company has embarked upon a policy of wholesale station buying, as the next and inevitable phase in its cycle of development.

Rumbles of this impending switch in policy from one of station grabbing through affiliation to the more secure method of self-intrenchment by cutting in on ownership have been emanating in recent weeks from the office of NBC's top executives.

Chain's directorates, these reports revealed, had decreed that the time had come for the network to step out and protect its position in the broadcast field by means more reliable than that of the affiliation hookup, which is cancellable upon 60 days notice from the outlet. To that end, NBC vice-presidents spotted around the country were advised to start dickering for partnerships in the more important and strategically situated stations.

Incident said to have played an important part in effecting the directorate's decision at the time, was the news brought to it that Columbia had men about the country quietly buying into affiliated outlets.

Unloading Publisher

Last week's takeover of the "Daily News" station was merely a case of NBC's raising the ante on the opposition and offering to toss in a bigger bundle of cash. Col. Frank Knox, who recently bought the controling interest in the daily, let it be known that in the radio station he had something he didn't want and that he was ready to let it go to the highest bidder.

Because of the station's program alignment with Columbia, Col. Knox called in that network's president, William Paley, to make the initial bid. Paley brought along a couple of his vice-presidents, Leslie Atlass and Henry Bellows, with him. After a day of confabbing with the trio, the publisher figured that his chances of getting together with Paley were slim and arranged for an appointment with A. H. Aylesworth, the NBC prexy.

Knox, in opening the pour parlers with Aylesworth, frankly remarked: "When I took over the 'News' I found myself in possession of a radio station, something I've never wanted to have anything to do with. I'm a newspaper publisher and not a broadcasting station operator. I don't know anything about running a radio station, and I want to get rid of the one I've got. What do you offer for it?"

Two days later the deal giving NBC majority stock control of WMAQ, Inc., and complete direction of the station's operation was closed. Although the Columbia programs will continue to come through the outlet until Nov. 1, the local NBC unit is figuring taking over WMAQ's supervision during the current week. Entire personnel of the station will be left intact for the time being.

Amos 'n' Andy Angle

Only immediate programing change will be the discontinuance of the Amos 'n' Andy broadcast on WENR, so that WMAQ may have it exclusively. At the time the blackface team went NBC, the News station agreed to tear up the contract it had with the boys provided their programs continued to come through it. As a protection, the network also hooked up the Amos 'n' Andy nightly shot with its own outlets, WENR. Thus, in Chicago, Amos 'n' Andy were on the Columbia station.

Severance of WMAQ from the Columbia lineup places CBS in a similar spot to that NBC occupied not so long ago in Chicago. For almost two years after it had installed a unit here, NBC didn't con-

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New Licensed Telecaster Makes 3d in Midwest

Chicago, Aug. 31.

Local stations WIBO and WMAQ, currently the only television broadcasters in the midwest, will soon have competition from WTMJ, Milwaukee. Latter outlet, controlled by the Milwaukee Journal, is installing a set of televising equipment and figures on starting its experiments within the next two weeks. Call letters assigned the new picture transmitter are W9XV.

First telecaster opened in this territory was WIBO's W9XAO, limited to 500 watts. Year ago the "Daily News" outlet, WMAQ, followed suit under the call letters W9XAP, with a visual transmitter shooting 2,500 watts.

Publishers Send WCFL Cluck Songsters for "Tin Pan Alley" Hour

Chicago, Aug. 31.

Lack of proper cooperation from the music publishers' local reps may prompt WCFL to drop its Tin Pan Alley program entirely. Latter, supposed to feature the latest pop numbers, has been just cut to 15 minutes.

Station claims the m. p.'s managers have soured on the original intent of the Thursday evening show, and, instead of frankly backing out, are sending up a low calibre of warbler. Understanding has been, says WCFL, the publishers would toss into the program the cream of their staff pluggers. Those assigned them recently, complains the station, haven't been even worthy of amateur status.

Publishers last week were handed ultimatum that if the quality of warbler submitted wasn't immediately bettered, the program would have to be discontinued.

WFIW Back Oct. 1

Chicago, Aug. 31.

Having had its entire plant burned out, WFIW, at Hopkinsville, Ky., will have the new transmitter ready Oct. 1.

Station is an indie on 1,000 watts.

Stations Fear Fess Bill as Opening Wedge to Pry Some of Them Off Map

Just what will happen to commercial stations if the proposed Senator Fess bill alloting 10% of the prevailing wave lengths for exclusive educational purposes goes through, is a disturbing element to all station operators.

Bill will be up for Congressional action in December.

Radio men see a closing of many stations or a further curtailment of broadcasting time at other stations if the bill passes. Attitude is not opposition to educational uses of the radio, but an opposition to what they call an opening wedge for further encroachment.

Labor Groups

If the educational provision goes through, they scent further demands on the part of labor organizations for an allotment. They fear the farm group and other political factions looking for wave percentages, and feel that specious arguments can be presented that would apparently carry weight with congressmen who might think first of re-election.

Currently there are around 600 stations in the country sharing the 89 wave lengths alloted to the United States. Already radio men say there are too many stations for the limited lengths, and a further increase in stations, which is likely, will not improve matters.

SYRACUSE U'S SCHOOL FOR AIR ANNOUNCERS

Syracuse, N. Y., Aug. 31.

Syracuse University will inaugurate a radio announcing course when the new year opens next month, with Kenneth G. Bartlett of the School of Speech faculty in charge.

First two radio scholarships go to Frederick A. Carroll, senior, with some broadcasting experience, and to William B. McGrath, junior, and announcer at WSYR here.

Dr. Lee De Forest, who holds an honorary degree from Syracuse, has presented the university with a condenser-transmitter specially constructed for its own broadcasting station, WMAC.

STETSON WAXING

Chicago, Aug. 31.

Stetson Hats has decided to take to the ether, but turning down network for spot broadcasting. Figures on spending around $75,000 in the latter field.

Topper manufacturers will use a series of thirteen 15-minute recorded musical programs. Talent not set.

Listeners Paid Rev. Coughlin's $50,000 Radio Overhead; Forming Network

Columbia Broadcasting System's abandonment of paid religious broadcasts and inauguration of a new policy in which representatives of various faiths will share time given gratis by the network, has forced the Rev. Charles E. Coughlin, pastor of the Shrine of the Little Flower, in Detroit, and the largest purchaser of radio time among preachers of the United States last season, to seek an independent hook-up, with WJR of Detroit as a key station. It was over WJR that Father Coughlin first began broadcasting, five years ago.

The new hook-up already includes 10 stations, according to Father Coughlin. He suspended his broadcasts over CBS for the summer, intending to resume them in the fall.

Father Coughlin, whose outspoken comments on current political, economic, social and religious problems won him nationwide attention last winter, broadcast for an hour period each Sunday evening over the Columbia network. He spent close to $50,000 on radio time during 1930-31. His only income to meet this outlay was donations made by radio listeners.

Father Coughlin's audience numbered almost as many Protestants as it did Catholics, according to estimates.

Father Coughlin is in his early 40's.

N. O. Clubs and Unions

When union conditions involving the two night clubs in New Orleans, Suburban Gardens and Club Forrest, got so messy the N. O. local 39 couldn't effect a settlement, the A. F. of M. notified the musicians there not to render service after giving the customary two weeks' notice.

I.A. also affiliated with stagehands expected to step out unless clubs straighten conditions.

Station Buys Title

Cincinnati, Aug. 31.

L. B. Wilson, Inc., operating WCKY, Covington, Ky., has entered into private settlement with Clayton McMichen for rights to the name Skillet Lickers for radio and stage.

Under the agreement, McMichen withdrew from the hill billy foursome.

QUISENBERRY IN AND OUT

Los Angeles, Aug. 31.

Bruce Quisenberry of the NBC, New York, out here on a quick trip, returns east tomorrow.

Supervising Phillips Lord (Seth Parker) on his Radio picture deal, among other things.

Fusco's Alimony Jam

Albany, Aug. 31.

Anthony Fusco, night club owner, was cited for contempt of court for failure to pay alimony arrears totaling $896.50. Justice Staley ordered him to jail.

Jack Lavin Appointed Paul Whiteman Mgr.

Chicago, Aug. 31.

Jack Lavin has stepped into the Paul Whiteman managerial spot left vacant by Jimmy Gillespie's resignation. In addition to looking after the Whiteman and associated bands' bookings Lavin will handle the publicity.

New Whiteman manager comes from the music publishing field.

Chicago, Aug. 31.

Paul Whiteman combo will be out of the Edgewater Beach for two weeks, starting Sept. 11. NBC is replacing with a recent put-together under Joe Robinson. Whiteman's taking the time off for a honeymoon trip to the coast with his bride, Margaret Livingston.

Boys in his band go idle with him for the two weeks, with the exception of the Friday night Paint Men broadcasts. Latter will keep them vacationing close to town. Roy Bargy will handle the baton on the two radio programs.

Pre-Network Hideaway Break-Ins for Acts Discussed in Chi

Chicago, Aug. 31.

Advisability of trying out network programs on small-powered stations with no chain affiliations is a topic of current discussion among advertising agencies producing their own shows. Figure pre-broadcast stunt would give them a keener line on audience reaction and allow them a chance to strengthen the weak spots before the network debut.

Idea would be to give it any title but the permanent one and offer the program as a sustaining feature to a station in the immediate hinterland, for approximately a week's run. Stressed play for fan mail would be made during each broadcast, with contents of the listener returns providing the sought after index.

ROADHOUSE DAMAGE SUIT

Peoria, Ill., Aug. 31.

Harry W. Brady, operator of the Palace Gardens, on the Knoxville road, is being sued for $25,000 by Sam Weinstein, owner of the property.

Suit is based upon provision in the lease that the roadhouse was to be returned to the owner in as good condition as when received. Fire recently destroyed the resort.

Drake 100% Collegian

Chicago, Aug. 31.

Town's ultra class hostelry, the Drake, has tied up the nobby moniker of "Tweet" Hogan for its dine and dance spot, the Campus Gardens. Hogan combo, recruited from the U. of Fla. alumni, moves in Sept. 10 for a four-week stay.

Bill Donahue and his U. of Ill. band stand's current incumbent.

Chas. Fashion Shoots Wife, Brother—Flees

Altoona, Pa., Aug. 31.

Charles Fashion, 42, proprietor of the Rose Garden, the only roadhouse of any prominence near this city, shot and killed his brother, Joseph Fashion, 33, of Twin Rocks, Pa., and wounded his own wife, Angela, 34, early Saturday (29).

Following the shooting Fashion fled in his automobile and is being sought by city, county and state police. The shooting occurred after a short quarrel.

6 SELECTED FOR STAR BUILD-UPS

NBC has selected six names from its contract talent list for special build-ups—Lee Morse, Jesse Crawford, Russ Columbo, Tom Waring, Mildred Bailey and Eilleen Clarke. All but Crawford are vocalists.

The network regards this sextet as possessing the best possibilities for supplementing its own current top names, or replacing those who eventually decline. They will receive added personality treatment and plugging in addition to NBC's regulation publicity on all contract artists.

Crawford, the New York Paramount theatre organist, was recently landed by NBC after having previously broadcast for CBS.

Columbo will be spotted against CBS' Bing Crosby.

CANADIAN SUCCEEDS DODGE

G. Bert Henderson, Toronto, has been named by President Joe Weber of A. F. of M. to fill the vacancy caused by the recent death of William G. Dodge, an assistant to Weber.

Henderson is the Canadian member of the executive board committee of the Federation. He will report as soon as he has wound up his business affairs in Toronto.

DIET LOWDOWN

Chicago, Aug. 31.

Paul Whiteman has taken off 67 pounds during the past seven months and he's going to tell the world how it was done. Feels accomplishment of the feat has made him enough of an authority on the subject to write a book.

Bandsman is now working on the tome, which will include the diets he used. Expects to have it ready for publication by the first of October.

ORIENTAL GARDENS

Chicago, Aug. 23.

Chicago's newest, the loop's largest and America's least Chinese of Chinese restaurants has been open two months. Formerly it occupied a fantastic two-story building with gilded dragons carved into the big bumpy woodwork. But the new cafe is on the second floor of spic-and-span temple of efficiency.

It's that way throughout. Clean, well run, utterly American save for a few Chinese batiks on the walls, almond-eyed waiters in the aisles and chop suey on the menu. Hardly a hint of the Orient remains in the interior decorations, chairs, tables, etc. Actually the place feaures non-Chinese cuisine and Henri Gendron's orchestra, playing non-Chinese music.

But the immobile, inaudible, unenthusiastic "greeters" remain typically, wholly, unreliefedly Chinese. No tradesman in all the world is quite as unimpressed by the approach, spending or departure of patronage as are these anti-smile, non-lubricated gentlemen.

But business is good. No cover charge and reasonable prices. Many girl duos come unescorted and dance by themselves. There's a nervous bouncing way of crawling about a dance floor that's characteristic of Chicago dance halls. It's been carried over into most of the Chinese places because the crowds are interchangeable. To an outsider it's funny, but no hint of burlesque is in the earnest countenances of the contented twinkle-toers. They dance for pleasure, with none of the snooty inhibited reserve of New York. It's an exercise for the entire body in Chicago.

Henri Gendron is a carry-over from the older building to the new one just across the street from Beeankay's Oriental theatre. Gendron seems to fill the bill amply. He works steadily and broadcasts regularly over WBBM. *Land.*

CBS Loses to NBC in Chicago

(Continued from Page 59)

trol, by lease or otherwise, a single Chicago outlet, and couldn't guarantee any of its commercial programs a sustained break on any local affiliate. Actual solid intrenchment came with the taking over of WENR from the Samuel Insull interests last March.

On the other hand, the odds, as compared with NBC's position of a year or two ago, are in Columbia's favor. At least, it owns WBBM, although the latter is not a full-time outlet. Only other remaining output for CBS programs here, with WMAQ out, is WJJD, which is also in the part-time class, and very low in rating because of old equipment, etc.

Local stations carrying NBC programs, in addition to its own WENR, are KYW, owned by Westinghouse, and incidentally a 40% stockholder in the National Broadcasting Company; WCFL, mouthpiece of the Chicago Federation of Labor; WGN, which the Tribune has steadfastly refused to sell or lease, and WIBO, controlled by a local bond and mortgage house.

CBS-Tribune?

Speculations in radio circles here favor an alliance between Columbia and the Tribune outlet, in preference to one with WIBO. Obstacle to an affiliate with the former is that fact that the newspaper insists that the network pay full card or local rate for all commercial programs.

Currently WIBO is carrying only one NBC night time commercial, while WGN is subscribing to four weekly and two daily chain shows of that category. And full station rate is being received for each one of the quartet.

When Nov. 1 looms around NBC purposes rifling both WENR and KYW of commercial and sustaining shows to take care of WMAQ.

Deal on the Northwestern Broadcasting System involved a majority stock buy, with the stations acquired being KJR, Seattle; KYA, San Francisco; KEX, Portland, and KGA, Spokane.

HOT RIVALRY

In New Orleans All Summer—Roadhouses Book Star Attractions

New Orleans, Aug. 31.

Roadhouses around here have made it apparent that even in this red-hot Southern city business can be made anytime if the attraction is there.

Club Forest started the panic with name bands, climaxing everything with the terrific smash Abe Lyman's orchestra lately created at that road resort.

Suburban Gardens, its rival, went to the band thing also, taking on Vincent Lopez. Forest followed Lyman with Coon-Sanders. Each road place, with a gambling casino the reason why, also put on a floor show. This summer makes each place a year 'round resort.

At the Gardens are Fowler and Tamara, the dancers, with Emmy Carmen as a single entertainer. At the Forest on the floor are Grace Hayes, Vessell Sisters, and George McQueen.

No cover charge in either.

Newspaper ads of each roadhouse have exceeded in size the copy of any local theatre. The two take up more space with their copy often than all of the picture houses in town together.

$5 PER MONTH FOR TAKING PHONE MESSAGE

A new idea is the Musicians' & Artists' Service, Inc., of New York, formed to act as private secretary to all types of professional people and constantly know where they are in answer to queries from booking offices, radio stations, music bureaus and other employment mediums.

The service charges $5.00 per month. Co. maintains a floor of offices, including a series of switchboards that permit 2,000 phone calls per hour.

Fred Norman is the organizer.

Paris Radio Boycott

Paris, Aug. 22.

Even announcements of radio programs in local American dailies have been discontinued because of non-advertising intentions of radio concerns. Television is left alone and as far as is here concerned, will not be recognized until companies spend some money in the "Herald" and "Tribune" for ads.

Attitude of the papers is that as long as every other form of entertainment pays for its announcements, radio must follow suit.

Edna Torrence Says—

Chicago, Aug. 24.

Editor "Variety":

I wish to deny the statement in "Variety" that I received a long-distance call from Abe Lyman asking me to deliver a message to Sam Hare, owner of the Dells here, that he would be unable to fulfill his engagement.

Had such a message been delivered to me, it would have been promptly delivered.

Edna Torrence.

Lillie at Lido

Beatrice Lillie starring in the "Third Little Show" at the Music Box will double at the Club Lido, shortly to open. She will use some numbers out of the revue, with special songs added by Nat and Max Lief and Michael Cleary.

One new ditty captioned by her will be called "Mitzi, the Toast of Vienna." A line adds "but only a little bit burnt."

CHI BAND DATES

Chicago, Aug. 31.

Irving Aaronson orchestra is likely as the musicker for Sam Hare's new in-town spot at the former Club Avalon and Beau Monde quarters. Aaronson is now finishing two weeks for Hare at his Dells suburban spot.

Maurie Sherman will take the opening bow at the Congress hotel ballroom. Ben Bernie reopens at the College Inn on Sept. 29.

Bill Rothstein Back

Chicago, Aug. 31.

Bill Rothstein and Sam Skolnick are opening the Club Rubyiat Sept. 10.

Rothstein and Skolnick formerly owned and operated the Moulin Rouge downtown. The Rubyiat has been renamed from the Algiers and entirely remodeled.

387 RADIO LISTENERS

wrote voluntarily appreciation letters to

BERNARD and HENRIE

SONGLAND'S PENNANT WINNERS

(Thanks to Manager Golden, Palace, Rochester)

BOOKED SOLID WITH RKO INTACT NO. 53

This Week, RKO Orpheum, Minneapolis

What Makes the Villagers Merry?

Ray O'Hara and His Orchestra, of course, who preside over the music department of the goofy Village Grove Nut Club, in New York, and whose music is sent through the air by Stations WABC and WMCA. Naturally, they feature:

"When the Moon Comes Over the Mountain"
"I'm Thru with Love"
"At Your Command"
"Hikin' Down the Highway"

ROBBINS MUSIC CORPORATION 799 SEVENTH AVE. NEW YORK

LEADING ORCHESTRAS DIRECTORY

BILL HOGAN
and his
BILTMORE ORCHESTRA
BILTMORE HOTEL
Los Angeles

HOLLYWOOD COLLEGIANS
"Rhythmic Illumination"
Open for Engagements Oct. 1
Personal Representative
MATT KELLY
AL GROSSMAN OFFICE

GEORGIE STOLL
and HIS ORCHESTRA
Carthay Circle Theatre
Los Angeles

ABE LYMAN
and HIS ORCHESTRA
THIS WEEK RKO FORDHAM, NEW YORK
Brunswick Records

TED LEWIS
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY
Personal Representative
H. HAROLD GUMM
1540 Broadway New York

Goldmans Buy Road Spot

Two of the Crying Goldmans, Al and Jack, have bought the Castillian Terrace in Lynbrook, L. I. It's on the Merrick road.

Opening was Saturday (29).

SONGWRITERS' COPYRIGHT

3 Unions Claim Jurisdiction

Proposed Organization of Disc-Makers Snagged in Chi

Chicago, Aug. 31.

Three-cornered claim for jurisdiction over sound men is holding up the proposed unionizing of the local recording studios. Out to grab off the membership among this craf. are the Cameramen's Union No. 666, a A. I. T. S. E. charter holder, Local No. 2 of the stagehands union and Local No. 134 of the International Brotherhood of Electrical Workers.

When films went sound the camermen's outfit laid claim to the picture studio recorders and brought them into the fold, without and dispute from the kindred crafts. Same authority was extended over the news reel sound men.

Recently question came up of unionizing the local commercial disc recording plants, such as Columbia and Brunswick. Stagehands and electricians locals each interposed their rights to the job. Each furthermore asserted it should have had jurisdiction over all sound men originally and set up a claim to such craftsmen now members of the cameramen's organization.

MEYER DAVIS BANDS IN WALDORF VIA N.B.C.

Reported that Meyer Davis may swing all his orchestral units under NBC through a special arrangement.

First Davis unit to go NBC is the concert band that opens at the Waldorf-Astoria Oct. 1, with Mischa Bori directing. Same band started a series of sustaining concert programs on NBC yesterday (Monday) and will be heard for 30 minutes six days weekly.

Another Davis unit goes into the Waldorf Oct. 1. This will be a dance unit, the musicians for which Davis is now choosing. Leader of the latter agreggation hasn't been selected.

Both bands will receive the NBC wire whfle at the hotel. According to report, Davis and NBC will split the commish on the bands.

The report Davis would shift to NBC was denied by Davis. About his bands going into the Waldorf, Davis was silent.

Meyer Davis has 75 band units.

Licensing Hotels

American Society is completing a survey of all hotels equipped with radios to determine how they shall be licensed. When survey is completed, American Society will confab with the Hotel Mens' Association in regards to the license.

Although the courts awarded the American Society the right to tax hotels with radios last spring, it is not likely that the Society will start licensing until 1932.

Muscatine Quiet

Muscatine, Ia., Aug. 31.

Music ban is on here strong. Council is silencing everything, with one a.m. the deadline.

Wonders Talking Biz

Chicago, Aug. 31.

Ralph Wonders, head of CBS' Artists Service in New York, spent the last week in town, making the rounds of local levity spots in quest of work for his bands.

If Wonders makes any contacts for his bands here, he may arrange for their midwest supervision by the chain's local artists bureau.

Johnston in Louisville

Chicago, Aug. 31.

Johnny Johnston has been ticketed for an indefinite stay at the Brown hotel, Louisville, starting the first week in October.

Fans 4 Times in Row And Still Only 86

San Francisco, Aug. 31.

Hugo Mansfeldt, composer and pianist, 86 years old, is being sued for divorce by his fourth wife, who was the youthful Mabel Hess, San Jose society girl who, as his pupil, married him in 1913.

She charges jealousy.

Writers Coastward in WB's Preparation for Music's Partial Return

Warner is preparing for the return of songs in pictures. Two of its songwriters, Al Dubin and Joe Burke, have been sent to the coast where they will remain for three months to write for Warner films. Harry Warren, another contracted songwriter, may also go to the coast shortly. If he goes, Mort Dixon will go along and they will work as a team.

There is a scarcity of straight musicals scheduled by Warner, but the producer intends to spot songs in pictures.

Warners also has Buddy Green and Sammy Stept, but their contracts expire in February and will not be renewed.

Contracts of Archie Gottler and Sidney Mitchell, who were also Warner songwriters, were bought up two weeks ago.

No New Names West Until Grosses Rise

Hollywood, Aug. 31.

Eastern band invasion of Coast spots planned by Music Corp. of America is postponed until after Jan. 1. Motto for local night spots is "out of the red by New Year's."

Ambassador (Wilshire) is about the only dance spot running at a profit. Roosevelt (Hollywood) has had a fair run on its roof but will have to get back indoors within two weeks. Biltmore, downtown, is off due to heat, and no revival in sight until middle Sept. Embassy Roof (Hollywood) is just getting by. Sebastian's Cotton Club, Culver City spot, drawing the less-fussy patronage, is about the most consistent money maker. Lafayette and Olsen's are dark.

Mixed Writing Staff

Four colored composers and two white writers contributed the music for the new all-Negro show, "Fast and Furious," due Sept. 7 at the New Yorker theatre (former Fortune Gallo house).

They are Porter Grainger, Joe Jordan, J. Rosamond Johnson and James (Fats) Waller. The ofays are Harry Revel and Mack Gordon.

Reisman Quits Casino

Leo Reisman and orchestra will call it quits with the Central Park Casino Sept. 6, when Reisman's contract expires. Reisman has been in the Casino since it opened, about two and a half years ago.

Ed. Duschim, Reisman's pianist, will follow in with an entirely new ensemble.

Bill Parent on His Own

Chicago, Aug. 31.

Bill Parent quits MCA Sept. 3 to go into business again for himself. He's opening a booking office here with Sunny Bernet, formerly of St. Louis.

Parent joined MCA 18 months ago.

NEW ASS'N MAKES RABID CHANGE

All SPA Members Must Hold Copyrights and All Rights to Their Songs—Publishers Not Agreeing Will Be Boycotted—Koenigsberg Bus. Mgr.

OLD CUSTOM REVERSED

Songwriters' Protective Association will insist upon all songwriters owning the copyrights to their songs in the uniform contract which the S.P.A. is now drawing up.

This clause, if accepted by publishers, and the S.P.A. says it must be accepted, will revise the entire copyright custom between publishers and songwriters.

Present custom, always in effect, is for the publisher to hold the copyright of any song accepted for publication. This is in accordance with the contracts between publisher and songwriter. Latter assigns all rights to the publisher, with the proviso the songwriter be paid so much as sheet music and disc royalties.

New Footing

S.P.A. contemplates the songwriter on the same basis as the author and dramatist. This will leave publisher unable to dispose of any rights to the writers' songs without the consent of the writer or writers, who will be the copyright owners.

According to present custom in the music trade, a publisher can license a song published by him for any performing rights, films, radio, etc., sell foreign rights to all without consulting the song's writers.

With the songwriters retaining the copyright ownership to their tunes all this will be changed.

S.P.A. declares that this clause will have to be accepted as part of its uniform contract, otherwise it will instruct its members not to deal with publishers refusing to accept this clause.

M. Koenigsberg, with W. R. Hearst for 25 years and founder of the Kings Feature Syndicate, from which he resigned recently, was elected business manager of the S.P.A. at a meeting of the council held Friday (28). Koenigsberg commences his duties as S.P.A. exec Sept. 15.

The contract committee, now drawing up the uniform contract, consists of Sigmund Romberg, chairman; Edgar Leslie, Jack Yellon, Bert Kalmar and Ray Henderson. Membership committee appointed at the Friday meeting has Irving Berlin, chairman; George Meyers, Harry Ruby, Joe Young and Richard Rodgers.

S.P.A. is seriously thinking of affiliating with the American Federation of Labor.

Pier's 3 Orchs

Atlantic City, Aug. 31.

Steel Pier this week is featuring three name music organizations. They are Horace Heidt, Casa Loma orchestra and Sousa and his band.

F-P In Society

Hollywood, Aug. 31.

Freed-Powers has been elected a publisher member of the American Society.

Will receive classification at the next society meeting in October.

Just to put an end to the hillbilly songs, Freed-Powers is publishing one written by Willie Raskin, George Brown and Charles Hill.

Title of the finale number is "The Dying Mountaineer."

6 'Moons' in Song Hits of Past 10 Months Reestablishes Tradition

Boosting Insults

Hollywood, Aug. 31.

Tubby Garron, Freed-Powers' big song-pusher, strode into Arthur Freed's office in a huff. "See here," he squawked, "I've got to have more respect around here, or else more money."

So Freed gave him a $5 raise.

"MOON" LIFTED, BUT WHAT ISN'T?

Joe Morris Music has started action against Robbins Music for infringement of copyright on "When the Moon Comes Over the Mountain," which Robbins publishes. Metro, which controls Robbins, is also named as a defendant in the suit. Morris is suing for an accounting of profits, including disc and other royalties, and requests an injunction.

Morris claims the melody of Robbins' "Mountain," which has been a best seller for the past two months and was written by Kate Smith, Howard Johnson and Harry Woods, was lifted from the best seller which he published two years ago, titled "Carolina Moon." Latter was composed by Benny Davis and Joe Burke. None of the "Mountain" writers are named as defendants in Morris' action.

Robbins claims the idea for the song was first formulated by Johnson and Woods more than a year ago while they were on the coast working for Metro. Further, alleges Robbins, the "Carolina Moon" strain which Morris claims was lifted was used in popular music years ago.

Lists 10 "Originals"

The list, contends Robbins, includes "In the Heart of the City That Has No Heart," "That Old Irish Mother of Mine," "Dreamy Alabama," "Let It Rain, Let It Pour," "The Bridal Rose," "Beautiful Ohio," "She's the Daughter of Mother Machree," "Carolina Sunshine," "When I Dream of Old Erin," and "Major Gilfeather."

Abeles & Green represent Robbins and Metro in the action. A. M. Wattenberg is attorney for Morris.

Durium's 1st 5-Min. Disc Replaces Old One

With all other disc companies talking about marketing long playing discs, from five to 10 minutes, Durium, manufacturers of 15c discs, is the first to market a five-minute disc.

Durium's new disc first came out Aug. 13 as an experiment, to see whether it would sell better than its former discs, which ran the conventional three minutes. Manufacturers were satisfied with the results. Durium has now established the five-minute disc in place of the old one, giving it the same newstand distribution and selling it for the same retail price, 15c.

Size of Durium's new disc is the same as the former. Only difference is that the color of the new disc is darker than the old.

BOOKER SUES LEADER

Arthur M. Kraus, b. and o. agent, is suing Jack Linton, orchestra leader, for $530.

Kraus charges the money due him for loans and professional services.

For practically the entire past year "moon" songs have constantly been present among the six best sellers in sheet music. Not a week has gone by since November, 1930, but that a tune containing the word "moon" in its title wasn't listed. In all six "moon" songs have been among the fastest sellers in that period.

"Moon" songs came to life again in November last after a lapse of a little over a year, since "Carolina Moon," which sold well over a million copies, was the big fav.

In the November "Moonlight on the Colorado" renewed the pash. It held sway for three months until February, when "Reaching for the Moon" succeeded. In March another "moon" song came up with "Reaching." Both were among the first six. That was "Wabash Moon." In April "Wabash" was even stronger.

May heard "Moonlight Saving Time," which with "Wabash" continued as best sellers during June.

"Mountain Moon"

In July "When the Moon Comes Over the Mountain" swept along, also rating first place among best selling songs for current month (August).

Music publishers declare titles with the word "moon" have always been among the nation's most popular songs.

The end of "moon" songs is still not in sight. This month a revived one is going strong, "Shine On, Harvest Moon."

LOCAL UNIONS DEAL FOR NEW CONTRACTS

With union contracts expiring Aug. 31 (midnight) locals affiliated with A. F. of M. are negotiating in spots for new contracts.

In Boston there is a controversy over the number of musicians to be employed.

In Philadelphia negotiations are on for a renewal of contract for men in Fox and WB houses.

Where Fox houses are involved Fox reported negotiating for union settlements separately from any managerial association pool.

Hottest fight to straighten out union conditions exists in St. Louis. Minority stockholders of the WB group there went to court and temporarily enjoined the Bros. from effecting any union settlement until the stockholders straightened themselves.

Under former contract conditions the five circuits had agreed to employ 106 musicians for all the five circuit houses in St. Louis with the men to be allocated as the theatre managers saw fit. Some 26 went to the Fox house, another 21 to the Ambassador and 12 to the RKO theatre while the rest were assigned nabe houses. Loew employs no orchestra. Then the minority stockholders, headed by Harry Koppler, stepped in with their circuit complaint and obtained the restraining injunction.

William G. Dodge Dies

William G. Dodge, 67, an assistant to President Joe Weber in the New York offices of American Federation of Musicians, died suddenly of cancer, Aug. 3.

The body was taken to Natick, Mass., his birthplace, for interment.

He had long been active in Federation work. He was a delegate to 14 national conventions from the Boston local (No. 9) and had served on that local's executive board for 20 years. He was clerk of the Boston Relief Society in 1915-16 and originated the Boston memorial mass concerts 20 years ago.

Mr. Dodge was appointed assistant to President Weber in August, 1929

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0641-1401

Englewood

Of the four tryout exhibits included in the nine-act setup last Tuesday night, only one revealing any promise were the Chicagoettes, harmony trio, recently featured on WENR sustaining programs. From the southsider's regular bill, Walsh and Clark, and Forbes Brothers and Sister came through with standout performances. Evening cool but business away off. Screen had "Up for Murder" (U).

Peggy Ward took the opening spot fairishly with a fast-moving ragout of contortions. Routine much too stretched, but freaky enough for those who enjoy seeing the body beautiful at its worst angles. Lot of tongue wagging and jostling about the Hagen and Marsh turn, but not much to laugh about. Mixed couple tried hard in both gags and songs, working against the odds of weak material.

Chicagoettes have looks but need better voice-blending and acquisition of some of the finer harmonic nuances. They stick to simple arrangements throughout. Scored solidly on the sendoff.

W. J. Mack's collection of hoary cracks and nut ditties had them laughing hard and plenty. Strictly family time stuff, and hence the click. Impression left would have been more effective with the third encore cut.

Little Jacqueline Hobel put herself through a flock of cartwheels, backbends, somersaults, nipups and whatnot. Tot's work showed every evidence of strain on her physical resources. Nice to exhibit how far she's gone in her dancing-school lessons, doting mothers in the audience agreed. But stage debut could have been postponed a few years longer.

Hazel Cotter, opener on the regular bill, pepped up proceedings with a speedy, graceful and finished mixture of trapeze and web bits. Neat, compact figure bound to get the admiring eye. Has a couple of web twists out of the ordinary run.

Pace further increased by Forbes Brothers and Sister, tap dancers. Larry's whirlwind tappery, announced by the sister as the world's fastest, netted him a solid round of palms, while the brother's hock specialties had a plaudit rebound almost equally as big. Besides talent, family shines on looks, making a crack deuce spot turn for any medium-time layout.

Billy Walsh's eccentric hoofing was the next to take them unanimously. Formerly of Keene and Walsh, the comic now has a femme partner and bills the act as Walsh and Clark. Obviously turn is still in process of building. Girl makes a fit foil and has the personality, but the pair don't seem to dovetail on the give-and-take during most of the act's patter. Weakness here is most pronounced at the finish. Team also seems to be working in haphazard spurts, with a tendency to vitiate gag line reactions by detracting attention to some unrelated movement by the girl or the comic himself. As it happened at this showing, Walsh's long experience and ace flair for dancing comicalities sufficed to carry the turn through to a noisy sendoff.

Preview affair closed by a poorly put-together act billed as the Music Masters. Consisted of a 10-piece dance band, an awkward leader who made a botch at m.c'ing, and several specialty acts, two of whom stood out. Latter were two boy expert tapsters, Gray and Allen, and a mixed comedy dance couple, Clemont Duo. Outside of the work of this quartet, an amateurish performance all around and devoid of profresh consideration.

Dubuque, Ia., gets permanent dramatic stock when the Jones-Lammers Players move into the Spenseley today (31).

Jones-Lammers company has been at the Wausau-Scofield, Wis., airdrome this summer, and makes the jump to Iowa without missing a performance, closing yesterday (30) at the open-air spot.

PALACE, CHICAGO

(Continued from page 39)

at the Lasalle theatre, 1926, in "My Girl." She exudes personality, chic and charm. Mr. Coots also has qualities of appeal. Unfortunately both of them are trying the impossible; to succeed in vaudeville without an act. To all practical purposes their appearance on the Palace rostrum was merely a parlor performance for a few friends.

Flyers in vaude by musical comedy folks tend to be like that. What is possibly lacking is that expert stage direction they are used to. Not to mention the absence of book situations.

Lew Hearn, doing Eddie Cantor's old clothing store skit, provided a lot of giggles, and did nicely. But no smash. Jim Toney, too, was less than his customary wow. Still a funny guy, of course, and over without trouble. But not Jim Toney, the knotter of bills. Incidentally not less than five or six of his gags are wrapped in a large question mark. *Land.*

JEFFERSON

Better than customary layout here the first half. Probably could have been revised for better spotting in regard to comedy turns, for the first half of this eight-act bill is minus comedy while the laugh turns are spotted one after the other after the half-way mark. Good bill and accorded a nice reception by audience.

Ed Wilson, purveyor of legerdermain, opened. Wilson for the main has the conventional routine for this type of act, drawing flowers from vases and toward the end draping the stage with tapestry. Has one especially good bit, illusion of burning a girl in a coffin-like box. Box is opened to show some substance burning while the girl later makes her appearance from the side of the stage. But Wilson lacks showmanship, which is essential to a routine of this sort. And his women assistants lack grace and poise.

Original Honey Boys pleased with harmony and a little dance work, intermingled with a few moments of patter. Five boys, all in blackface and in minstrel attire. Good vocalists all, with one, the tenor, the leader and the featured warbler.

William Ebs, returning to vaudeville after an absence of some time, has a sure-fire bet in this act. When last caught, Ebs, ventriloquist, worked with a doll in front of a street lamp with the midget later making his appearance from the lamp after audience believed Ebs was throwing his voice. Routine here has Ebs entering with a dummy and placing latter in a suit-case to take out another dummy. At end, latter dummy comes to life as a midge, with the entire audience fooled. Cueing, work of the midge and of Ebs, all well done.

Sally Rand with the Magand Bros., three, opened with some shots from a few of her films and then followed with a little toe work and ended with a hot cooch. Boys practically steal the honors from Miss Rand with able hoofing, diversified with a little singing.

Leary and Craven (New Acts) follow with a substantial comedy turn that should find the riding easy.

Guy Voyer's sketch about married life, with the scene in Reno, tickled the neighborhood mob, as those marital wrangle burlesques usually do. Three couples used, one the oft divorced, one on the border of calling it quits, and other a newly married couple. Incidental songs and dances by the latter couple dot the act.

Buffoonery of Ray and Harrison scored here. Closing number did it, where Miss Harrison, an amply proportioned woman, came out in conventional ballet attire for a burlesque toe ballet, to be followed by a travestied adagio with her smaller partner, Ray. Opening has some gag love-making between the couple, followed by crossfire with an audience plant.

Allison Sisters, swift acrobatic turn, closed. Three girls in fast ground work of all kinds, working gracefully.

Radio's "Miracle Women," feature.

HIPPODROME

Currently "Young as You Feel" (Fox) and 8-act combo look to make biz for the Hipp. Okay Saturday change day matinee, too, but no criterion owing to inclement weather and an unusually crusty audience that attended this first show. Latter suffered by certain inconvenience that came about through last minute act replacements. That threw timing and general stage handling off gear and couldn't be helped.

The only explanation for the Lockfords not bowing in on the Hipp bill is that they disappeared between Boston and New York. That's a reason! Nobody would volunteer reason for the Masons not showing. They're replaced on opening spot by Tom and Betty Waters, wire walkers. Sid Marion jumped in the Lockfords spot and cleaned up in next to closing after a slow start.

Comedy is well interspersed through the program making a slight laugh dent with Loomis and Sanna, likely hoofers, when Sanna does his monkey dance. The boys scored all around on the dancing and followed the Waters pair.

Jean Granese trio that followed started off okay, but finished poorly when they forced a bow. Something even a Hipp audience gets wise to as the applause which followed the encore can testify.

Richy Craig, Jr., also could have walked off without an extra bow, as opening show yielded him slighter reaction than usual. Has the girl foil for his card trick gag. Poor early returns might be laid to the weather which probably forced some unwilling customers to shelter. Audience really began to warm during the Grace and Marie Eline turn. Hard work here but it thawed out the crusties. Vernon Rathburn, now appearing with a family of 5 instead of three, showed in full and one to good reaction.

Younger man's sax playing and clarinet work was what pulled them over although it looks as though the 5 could train for a plain sax harmony quintet. Boy pulled heavily. Sid Marion despite the off color hue of some of his cracks pulled down a bit with his combo Dutch and pansy accent.

Usual pit overture but longer owing to delay caused by last minute substitution of the Waters'. During the Marion happenings while Marion and girl are in spotlight full lights go up and Marion quickly blames the girl, for an unintended laugh. Looks like he could keep that in the act as that's where the break came for reaction on this turn after a very slow beginning. Jewel's Manikins closed with clever punch and judy show, and well received.

Pathe News and an Aesop's Fables (RKO-Pathe) "Big Game" finished the program. Feature, 78 minutes. *Shan.*

86TH STREET

Saturday afternoon in this Yorkville neighborhood, with its matinee draw from a large percentage of housewives, was as severe a test of the pull of Edward G. Robinson (New Acts) as anybody could devise. The result bore testimony to the universal appeal of gang pictures. Before two o'clock downstairs was more than half occupied, audience makeup being majority of women, while the balcony was not so well patronized, majority here being, as you might expect, younger men and boys in their 'teens.

Feature, "Miracle Woman" (Barbara Stanwyck-Columbia), may have accounted for some femme interest, but the Robinson presence was certainly the main consideration.

Nothing else in the show to attract attention. Makeup is typical of this grade of neighborhood, except that it was weaker than average in low comedy. Drift in vaudeville bills seems to be away from the old standard comedy. All the stage people seem to want to do what used to be called, and not without an uncomplimentary meaning, "neat stuff." In this four-act line-up there is not a comedy or a grotesque comic get-up and, except for the mild clowning of the opening acrobatic turn, the entire show was innocent of a low comedy laugh.

Nearest thing to it was the burlesque ballet toe dance by Tyrrell of Ardine and Tyrrell, but this was done in that tone of comedy called legitimate, which is another matter entirely. Low comedy has always been the soul and essence of vaudeville. There is no evidence that the vaudeville fans have changed altogether in tastes, but the standard knockabout quality is generally missing nowadays.

Three Lordens open. Two men working a single casting rigging and cradle over a trampoline, all framed by a garden and house set, a tree masking the apparatus at the opening. Straight dancing girl completes the trio. People go in for novelty instead of knockabout.

Backdrop of house has a scrim window in upper story, about level with casting bearer, and girl does a mild disrobing bit for comedy business by the two men, but it's very mild. Casting is good, including a loop-the-loop, and the girl's contortion stepping is first rate. Act nicely dressed and fast.

Wilton Sisters, No. 2, with their standard harmonizing routines. Nice looking, personable girls doing an unpretentious straight singing and musical turn, one of the sisters playing the violin to the other's piano accompaniment. Act has excellent timing, early moments being devoted to "moon" ballads and the like and the sprightly finish going into jazz strains of violin and piano, with medley duet for the getaway.

Grette Ardine and Johnny Tyrrell's fast display, "The Ship Concert," supplied plenty of action, dance and girly flash, and was the backbone of the four-act layout, since the Robinson contribution is not and isn't meant to be regular vaudeville. Act has a cumbersome talking introduction in "one," but livens up the minute it goes to full stage and the people go to specialty stepping.

The toe dance travesty was especially good, one of the first legitimate bits of the kind this reviewer has ever seen, for most of them are the crudest kind of clowning. Couple come to a finish in a burlesque acrobatic adagio-tango that has the same genuine comedy twist instead of the usual violent knockabout.

Robinson closed the show witht 18 minutes and a full score. *Rush.*

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

ORPHEUM, N. O.

New Orleans, Aug. 28.

Ace RKO house for the south shows little change in style and appeal, with vaudeville secondary in a drawing way to picture. Feature does or does not prop the box office. This week "Traveling Husbands" is merely limping along. Variety section lacks zest.

Marian Wilkins, who opened, had two pretty drops and two or three striking costumes, and with her chorus boys projected an interlude that held little. Foley and Leture strove to achieve results, and succeeded in proportion to their effort.

Three Geirsdorf Sisters walloped the show with their crooning of familiar melodies. Taking chances to render Eddie Leonard's old standby, "Mandy," and the "Blues," the Leightons used to sing better 20 years ago.

Trix Friganza, at the end, in her accustomed routine, tried hard and succeeded. The Orpheum's orchestra fell into the spiritless mien of the show, sawing away with little animation. *Samuel.*

LETTERS

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McCabe Edward
Tompkins Reginald
Montgomery J T

"Ladies All," Perry Askam road company, goes into the Geary, San Francisco, Sept. 21.

Al Armer has resigned as Paramount theatre stage manager. Goes with George Olsen to stage numbers at Forest Club, New Orleans, Sept. 18. Zizz Black, ex-m.c., now has the Paramount stage job.

Equipment and stock of the extinct Fanchon & Marco Costume Co. sold by Fox-West Coast to Michael M. Weiss, auctioneer.

Bobby Agnew, one time screen juv and lately with KFWB, goes into the State theatre, Long Beach, as m. c.

Goldberg Film Delivery is after an injunction to restrain the Film Delivery Co., operated by Mary L. Spann, from engaging in business before July 20, 1934.

Benjamin S. Goldberg was formerly in partnership with A. G. Spann and bought out the latter for $6,000 in 1929, Spann agreeing not to engage in similar business for five years.

Goldberg claims that Spann's wife is violating this agreement by setting up a rival business, as she shared a community interest with her husband.

LITERATI

(Continued from page 56)

"Graphic." He was commissioned to turn out a series on Greenwich Village pronto and his first installment was turned in within 36 hours. The stories started last week and continue this week. "Graphic" appears to have been tipped that the "Mirror" planned a Village series, Ed Doherty having the assignment. Doubtful if latter tab will now use the intended Village stuff.

Yawitz stories plenty frank, lurid and plenty of names are mentioned.

Football for Kids

Frank Carideo, ex-Notre Dame footballer, will write 24 articles on football for juveniles. Christy Walsh will syndicate them.

VARIETY BILLS

(Continued from page 42)

CHICAGO

College Inn
Olive O'Neil
Gene Martin
Bobby Meeker Orch
Dells
3 Girl Friends
Evalyn Nair
Tonita
Waring's Penna
Frolics
Harris 2 & L'retta
Pat Conway
Reynolds Sis
Pauline Belleau
Al Friedman
Blue Bell 3
Chas Agnew Orch
Golden Pumpkin
Burlie & Ludlow
Austin Mack Orch
Lincoln Tavern
The Carletons
Rita Delano
Jean Goodman
Art Jeritt
Lucia Garcia
Earl Burtnett Orch
Mack's Club
Harry Glyn
Harvey & Jones
Keith Beecher Or
Miralago
Rick & Snyder
Ercelle Sis
Paul Specht Orch
Terrace Garden
Manfred Gotthief
Clyde McCoy Orch
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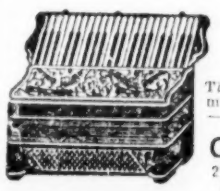
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OBITUARY

WILLIAM HOLLY

William Holly, 38, vaudeville and legit actor, died Aug. 25, at the N. V. A. Lodge, Saranac Lake, following an illness of two years. Burial will be in Brooklyn, N. Y.

In vaude he last toured with Mr. and Mrs. James Cagney when they were doing a dance act. With "The Gingham Girl" (legit), Mr. Holly also played on the west coast in shows, including "Broadway" when on the road out there.

Surviving are a mother and two brothers.

MRS. TERRY RAMSAYE

Mrs. Terry Ramsaye, wife of the editor of "Motion Picture Herald" a trade publication, and herself an artist and illustrator of note, died in the Norwalk, (Conn.) hospital, Aug. 24, of heart disease, aggravated by the recent death of her mother. Under her maiden name of Fern Forester, she did fashion work for New York magazines and ad. agencies.

She is survived by her husband and a daughter, Jean, 10 years old.

FRANK HARRIS

Frank Harris, 77, noted author, died at his villa in Nice, France, Aug. 25, of asthma. At the time of his death he was working on a biography of George Bernard Shaw. A literary genius, his early disappointments embittered his style, but he has written many notable works apart from "My Life and Loves," which created a sensation and was barred in many countries. Perhaps his most notable achievement was "The Life and Confessions of Oscar Wilde."

CHARLES GALETTI

Charles Galetti, 55, producer of vaude acts, died in Chicago on Aug. 29 after a short illness. Galetti's best known act was called "Day at the Races," and recently had the dancing monkey, "La Belle Pola."

He is survived by his widow, formerly known as Mignonette Kokin. Burial in Chicago.

JANE GREEN

Jane Green, 30, musical comedy and vaudeville actress, died in the Christian Science Home, San Francisco, Aug. 28, of a paralytic stroke. She had been on the stage since the age of ten and has played abroad. At the time of the stroke, about a month ago, she was broadcasting over a local station.

THOS. F. BITZER

Thomas Franklin Bitzer, 36, and formerly with several stock companies, died suddenly at Boulder, Colo., Aug. 23. Burial and cremation were at Denver.

JOHN LORD

John Lord, 72, former burlesque and musical comedy comedian, and once of the vaude team of Lord and Rowe, died in Hollywood Aug. 21. Burial services conducted by the Troupers.

Byron B. Floyd, 91, inventor of the roller togoggan, forerunner of the roller coaster, died Aug. 26 at his home in Haverhill, Mass. He invented the roller toboggan in 1886 with its first use as a skating rink. Later he lost the rights to his invention, but continued to build roller toboggans all over the United States. After living at Chattanooga, Tenn., and Hampton, Va., he returned to Haverhill six years ago.

Leo Berdichevsky, pianist and former accompanist for Feodor Challiapin, died aboard the Swedish liner, Kungsholm, last week, while enroute to New York. The body was brought to port for burial.

Theophilus Edwin Read, one of the most famous of English showmen, died at Yarmouth, England, Aug. 14 at the age of 53, following an operation for appendicitis. For 17 years he ran the World's Fair at the Agricultural Hall, London, at the Christmas season. His father originated the show and between them they carried it on for 45 years.

Marcus Loew

IN COMMEMORATION OF

My Beloved Friend and Theatrical Mentor

PAUL ARMSTRONG

Who Passed on August 30, 1915

Ben J. Piazza

Wife Just Walked

Albany, N. Y., Aug. 31.

Henry Ashline, of Albany, is seeking an Enoch Arden divorce from his wife, Katherine Ashline, an actress. He charges that his wife's desire for a career was greater than her love for a home.

The couple married at Newark, N. J., June 17, 1920, and lived in Cleveland for a year. Then Mrs. Ashline expressed her desire to join a carnival in Louisville. He came home one night and discovered he was alone at last.

Beaten Kid Collecting

Los Angeles, Aug. 31.

Judgment for $5,000 against the Venice Giant Dipper was given William F. Barr, 18, for injuries received December, 1929.

Barr charged he was beaten up by a ride employee. Amount sued for was $10,200.

4-Yr. Stock Loss Ends

Easton, Pa., Aug. 31.

The Kutztown Fair came out of the red for first time in four years.

Bad Bull Destroyed

Peru, Ind., Aug. 31.

Sent back to winter quarters here, Snyder, 30-year-old elephant was destroyed, given up as unmanageable.

For the past month none of the keepers dared approach within its reach, and it was feared that the bull's chains were becoming loosened.

Three Times the Hour

(Continued from page 56)

ing his life if support for the bank was not forthcoming. Detectives, two of the comedy type, are on guard. Blake's secretary, Linda, is forced into the phoney scheme to shoot the banker. Ramon Delgado, from the Colombian embassy, is made to seem sinister at times. A reporter, the fiance of Linda, is on the fringe. A blonde but Spanish mistress of the banker is in the next room when he is actually killed, but the cops call it a suicide.

At the end of each act the pistol crack is heard. The shooting, done with a silencer, occurs in a scuffle. How the people downstairs think they hear the shot and how the banker is found alone, killed, apparently by his own hand, leaving a explanatory note, is a clever trick.

Cast has 26 characters, some only in one act. Robert Strange as the banker has done better, but it is one of those parts. Aleta Freel stood out as Linda, the secretary. Pierre Mario excellent as the Colombian. Katherine Warren, genuine as Blake's wife. Francesca Braggiotti looked seductive as the Latin siren, but her love scenes did not stand up.

The comedy relief was placed solely in the hands of the dicks. That seemed out of place in such surroundings and considering the threatening atmosphere.

More was expected from "Three Times the Hour." Critics didn't help show's chances. Indications against a click. *Ibee.*

New Haven Season Opens

New Haven, Aug. 31.

Regular legit season opens Monday (7) at the Shubert with "The Breadwinner."

A. E. Matthews and Marie Lohr featured.

SCANDAL OVER FAIR ON OPENING DAY

Columbus, O., Aug. 31.

Opening of the Ohio State Fair today (Monday) was swamped by a scandal that looks like having a far-reaching effect. State Director of Agriculture I. S. Guthery asked for the resignation of Ticket Director Lamar Funston a couple of hours after the gates opened.

Guthery charged that Funston had given jobs to 46 of his friends, rather than to Guthery's appointees. Funston's answer is to the effect that Guthery's men failed to show.

Guthery had men coming in from all parts of the state to take jobs on the fair grounds, it's said, in what was evidently a political move.

Sale of tickets at the grand stand, where the Hagenbeck-Wallace circus is to perform and the usual sulky races are to be held, delayed until well along this afternoon. Sport attraction tickets were also not being sold at a late hour.

Cries of politics and graft, together with shouts of short changing were all around the grounds, after Funston was ousted. Ousting also is said to be a forerunner of more changes.

Despite the rotten publicity and natural talk following it, opening day attendance seemed to easily pass 35,000.

Paroled Prisoner in Denver Gets Away on Carnival Promotion

Denver, Aug. 31.

A warrant has been issued charging George West, alias Herschel West, with operating a confidence game as the result of his promotion in connection with "Six Nights in Paris," an indoor carnival, for the benefit of the Disabled American Veterans. The veterans were to receive 25% of the gross.

West was paroled from the state prison July 11 and came to Denver, representing himself to be an experienced promoter. He obtained a contract from the veterans to stage the carnival.

After running up bills amounting to $2,000 or more and after issuing $1,000 worth of rubber checks, West left early in the week and many Denverites nursing financial headaches. Lewis N. Scherf, chief of the state law enforcement department, was one of those left holding the sack, as he went on a note for $210 to pay for radio advertising. The charges state that West obtained a radio and washing machine by means of a confidence game, but according to authorities he bilked more than a dozen other firms.

Others left in the lurch are the owner of the hall where the carnival was held, the orchestra, and a stenographer.

Posing as a representative of the "Pioneer Amusement Group," West offered to stage the carnival and give the veterans 25% of the gross if they would allow him to use the name of their chapter. At first West offered to post a $10,000 bond but this dwindled to $500. It has been turned over to help pay bills.

The show opened with the earmarks of a flop and Wednesday was the last night West was seen around the hall. Show struggled along for two more nights and melted with Friday night's performance, one night short of the scheduled six.

If West is captured he will face two more years in the penitentiary at Canon City for violating his parole, according to officials.

Cancel 2 Conn. Fairs

Danbury, Conn., Aug. 31.

Infantile paralysis scare has resulted in the cancellation of two fairs in this section.

The Washington fair, Litchfield county's largest, scheduled for the current week and the Bethlehem fair, set for next week, have been called off.

101 Ranch Petition

Chicago, Aug. 31.

Receivership was asked for the flop 101 Ranch at Ponca City, Okla., last week.

Petition was entered by the Exchange Trust Co. of Tulsa, and George W. Miller, who are the executors of the late George L. Miller estate.

Cotton Belt Fairs Cancelled, 7-Cent Staple Hits Dixie

Birmingham, Ala., Aug. 31.

Fairs are cancelling on all sides. Latest is the Alabama State Fair here. This leaves Alabama without a large fair of any sort this year since the Alabama State Fair at Montgomery has also been called off.

With cotton so cheap, the fair associations figure that fairs won't be able to make it this year. The South; the best fair section of the entire nation depends on cotton for the major part of its money. Especially the farmer. And it's the farmer who goes to fairs.

Business has been so tough that the amusement park at the fairgrounds here has not even bothered to open this year. The only activity at the grounds is a scheduled showing of Robbins Brothers circus Monday (31).

County fairs are being called off by dozens throughout Alabama, Tennessee, Mississippi and Louisiana.

There have been fewer cancellations in Louisiana than in any of the other cotton belt states. The South Louisiana Fair at Donaldsonville, looks the best bet in the state this year. Date is Sept. 27—Oct. 4. There is a tendency all around to drop the gate admish.

Carnies are going to be hard hit by the cancellations. Always the carnival boys have looked on the southern fairs as the fairs where the money was.

CIRCUSES

Al G. Barnes

Sept. 1, Salina, Kan.; 2, Herington, Kan.; 3, Enid, Okla.; 4, Duncan; 5, Lawton, Okla.; 7, Fort Worth, Tex.; 8, Temple; 9, Brownwood; 10, San Angelo; 11, Lubbock; 12, Amarillo, Tex.

Gentry Bros.

Sept. 1, Nashville, Ark.; 2, Texarkana; 3, Marshall, Tex.; 4, Tyler; 5, Corsicana; 7-8, Waco.

Hagenbeck-Wallace

Sept. 1-5, Columbus, O.; 6, Dayton; 7, Chillicothe, O.; 8, Covington, Ky.; 9, Lexington; 10, Maysville; 11, Ashland, Ky.; 12, Williamson, W. Va.; 14, Bluefield, W. Va.

Ringling-Barnum

Sept. 1, Omaha, Neb.; 2, Lincoln; 3, St. Josephs, Mo.; 4, Kansas City; 5, Brookfield; 6-7, St. Louis.

Sells-Sterling

Sept. 1-5, Marquette, Wis.

Sells-Floto

Sept. 1, Santa Cruz, Cal.; 2, Santa Barbara; 3-7, Los Angeles; 8, Hollywood; 9, Long Beach; 10, Glendale; 11, Pasadena; 12, Santa Ana; 13-14, San Diego, Cal.

CARNIVALS

(For current week—Aug. 31-Sept. 5—when not otherwise indicated.)

American Expo—Winchester, Va.
Anderson-Srader—Colby, Kan.
Beckman & Gerety—Des Moines, Ia.
Bee—Hodgenville, Ky.
Bernardi—Burlington, Vt.
Bistany—Westport, N. Y.
Bruce—Syracuse, N. Y.; Pottsville, Pa., 7-12.
Bullard Bros.—Oswego, Kan.
Bunts—Pennsboro, W. Va.
Butler Bros.—Oxford, Ind.
Cetlin & Wilson—Oak Hills, Va.; Beckley, 7-12.
Christ United—South Heights, Pa.
Clapp—Tryon, Okla.
Coe Bros.—Monticello, Ky.
Coleman Bros.—Rhinebeck, N. Y.
Copping—Dayton, Pa.
Corey—Curwensville, Pa.
Dixie—Parsons, W. Va.
Florence—Northwood, Ia.
Foley & Burk—Sacramento, Cal.
Galler—Alexander, Tenn.
Gibbs—Auburn, Neb.
Gibson—Fairmount, Ind.
Gloth—Charlestown, W. Va.; Culpepper, Va., 7-12.
Gray, Roy—Troup, Tex.
Gray, Royal—Fredericksburg, Tex.
Great Western—Crocker, Mo.; Mansfield 7-12.
Greenburg—El Paso, Tex.
Greenland—Rogersville, Tenn.
Hansen—Richmond, Ind.
Happyland—Big Rapids, Mich.
Hilderbrand—Walla Walla, Wash.
Hoosier State—Rockville, Ind.
J. C.—Murfreesboro, Tenn.; Huntsville Ala., 7-12.
Jones—Spooner, Wis.
Joyland—Boise, Ida., 2-6; Filer, 8-12.
Krause—Flemington, N. J.
Lee—Lafolette, Tenn.
Leggette—Henryetta, Okla.
Model Show of Amer.—Toronto, Ont. Can., 24-12.
Monarch—Smithtown, L. I., N. Y.
Murphy—Columbus, O.
Page—Marion, Va.; Johnson City, Tenn., 7-12.
Pearson—Newton, Ill.
Playland—Kearney, Neb.
Reithoffer—Troy, Pa.
Rock City—Cape Girardeau, Ill.
Saskatchewan—Iron River, Mich.
Sheesley—Sherbrooke, Que., Can.
Snapp—Hilmar, Mo.
Sols Liberty—Lexington, Ill.; Fairbury 7-12.
Southern Tier—Buffalo, N. Y.
Strader—Macon, Mo.
Spang—York, Pa.; Fishing Creek, 9-12.
Vitale & Mitchell—Hendersonville, Que., Can.
West Bros.—Fairfield, Ia.; Quincy, Ill., 7-12.
Western—Vanceburg, Ky.
Wise World Wonder—Roosevelt, W. Va.; Staunton, Va., 7-12.
Williams St. Stephen, N. B., Can.
Zeigler Rocky Ford, Colo.

POLITICS DAYS NO GIFT TO BIG FAIRS

Chicago, Aug. 31.

Fairs have changed their attitude as to the financial value of the various political meetings forced on them in the guise of "Governor's Day," "Mayor's Day," "County Commissioner's Day," and a long list of other political "days." They are proving a boomerang, and the boys on the midway are squawking that the meetings are harmful.

While the fair managers themselves may be convinced that the political angles are bad medicine, they are helpless, since politics control state aid and side-line appointments. A fair secretary placed in the job by the governor is not likely to make a statement that "governor's day" is bologney.

Conversation Only

Insiders in the fair business complain that practically every fair has at least one of its days ruined by spellbinding hot-air. When the fairs last only three or four days, the 25% reduction of entertainment time is felt keenly on the midway. The midway operators have long ago discovered that less coin is spent on the days of soap-boxing than on regular days, because the crowds coming down for the session are either job-hunters or job-holders who are not around to enjoy themselves, but to keep in the political picture.

And the general public stays away from the fairgrounds on the political festival occasions. In Illinois the big fair, as usual, is devoting its time to political propaganda. Down at Springfield, seat of the state government, the entire Republican machine was urged to attend "Governor's Day." The various machine leaders organized special trains to cart the mob down. Here is an actual illustration how the political day aids the fair. The gang rolled out of Chicago in the morning, spent the greater part of the day listening to the political speeches and had to hurry away at 5 o'clock to get back to town. The midway was patronized hardly at all.

Chute Jumper Hurt

Syracuse, N. Y., Aug. 31.

Edsel Strain, 23, of Detroit, professional chute jumper with the Malone Flying Circus, is in St. Josephs Hospital here with a fractured left knee and possible internal injuries, sustained when he landed hard in a two-chute jump from a height of 2,000 feet over the Hayes airport, near here.

First bag failed to open properly Strain was 400 feet from the ground when the second emergency chute functioned.

Earlier, he had had a narrow escape in a similar stunt, being severely shaken up when the second chute failed to open until he was 600 feet from the ground.

"Widows" Claim Clown

New Haven, Aug. 31.

When Frank Fuller, veteran circus clown operating a show at Savin Rock, passed out here about a month ago, no relatives could be found and Fuller was buried in a local cemetery.

Probating of will, however, disclosed $4,700 cash in banks and then things began to happen. Six women, from as many sections of the country, filed claims to estate on grounds they were married to Fuller.

The administrator is having a tough time disposing of a lot of snakes, part of Fuller's show. The wives don't claim the pythons.

OPEN DOOR SLAMMED

Gloucester, Mass., Aug. 31.

The city has been deluged with carnivals this year. The city council now has adopted a resolution that no more carnival permits shall be issued in 1931.

The Gloucester chamber has been waging a war on carnivals for three years and until this year was successful in having them barred. Permits were granted this year and the fight was renewed.

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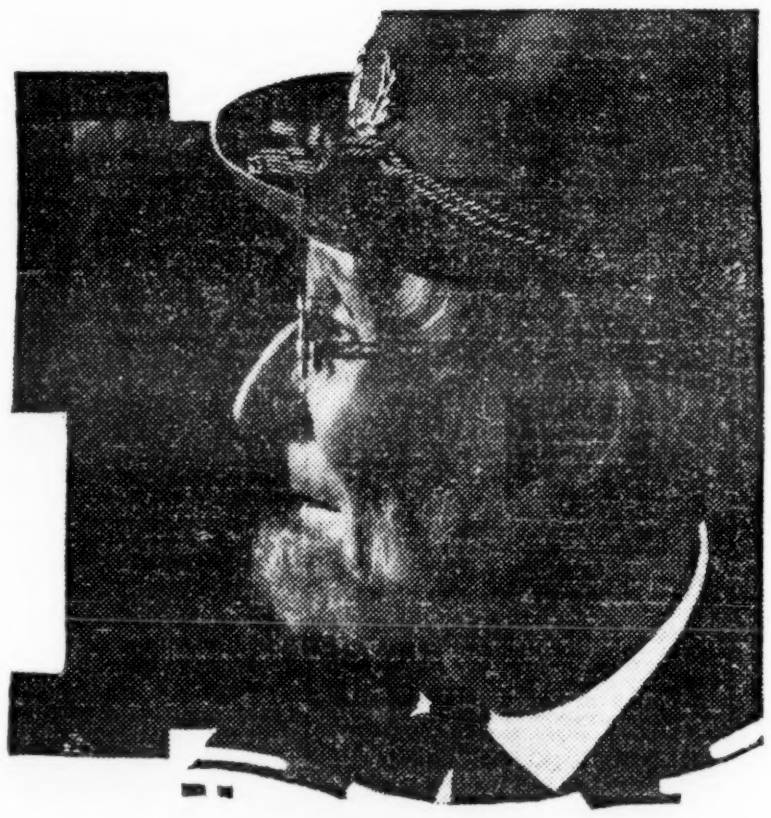

Excerpts From the Press

"Chic Sale as 'Grandpa Summerville' walks away with the honors. He is a great acquisition for the movies."
Kate Cameron, N. Y. "DAILY NEWS."

"Chic Sale steals the film in a made-to-order role."
Regina Carewe, N. Y. "AMERICAN."

"I herewith nominate Mr. Sale for the Academy award for the best performance of the year."
Jimmy Starr, L. A. "EXPRESS."

"Chic Sale turns in a characterization long to be remembered. He was immense."
HOLLYWOOD "REPORTER."

Leo Morrison

Roosevelt Hotel
HOLLYWOOD, CALIF.

1776 Broadway
NEW YORK, N. Y.